SOUND & SHADOW

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Bigger stars than "42nd Street!" Hotter tunes! Lovelier girls! More lavish spectacle! WARREN WILLIAM, ALINE MacMAHON and JOAN BLONDELL headlining the cast with RUBY KEELER and other gay "42nd Street" troupers, including GINGER ROGERS, DICK POWELL.

Miss USHA Saraswati's new actress who plays Revathi in "Mysterious Prince"

A Scene from Henry VIII, the English production said to surpass American Technique.

Cinema and Rural Reconstruction

By " Filman "

THE assistance which the Cinema can offer in the fight against the exodus from the countryside to the towns is again referred to by the International Review of Educational Cinematography of Rome. The problem of rural reconstruction is one of the burning questions of the day in this country. Why not utilise the flexible medium of the Cinema for bringing some light and laughter into the lives of Indian Villagers?

PUNJAB'S LEAD.

The Punjab Director of Information, has issued the following statement :—

" Cinema entertainments, if really suitable films are available, are excellent means both of entertainment and of instruction in town and village alike, while they are invaluable for the purpose of attracting the public to fairs and shows and exhibitions organised for the improvement of health, farming, horse and cattle breeding.

Several departments of Government have cinema projectors which were freely used before prices fell and the present financial depression started. Most of them now, however, are out of commission. If village panchayats, schools, boyscouts, red cross, rural community councils and other local bodies and societies join hands and pool their resources for the purpose of organising and paying for tours of cinema entertainments, it is thonght that it may be possible to get some at least of those Government cinema projectors into use again in connection with Government campaign of rural reconstruction.

Enquiries are being made from the districts to find out to what extent the cinema would be of use to them, in and to what extent they could assist in making the enterprise self-supporting. If a full touring programme could be designed in district after district, the cost for each entertainment would be extremely small, as what costs money is not the actual entertainment but the time spent between the entertainments.

It is possible that a joint programme might be worked out and organised by the district community councils, whose main function is the co-ordination of local effort and enterprise in the work of rural re-construction."

If other provinces follow the wise lead of the Punjab, something tangible would have done to remove the two great impediments to India's advance : ignorance and poverty.

Screen Sidelights

By Gleanor.

Radha Films report that they have engaged two more directors, Mr. Joytish Banerjee and Mr. Cahru Roy. Mr. Banerjee's name should be familiar to cinemagoers as the director who made Madan's Shirin Farhad and Laila Majnu and his first production under the banner of Radha Films will be Gulsanara, the cast for which include Anwari, Kanan, Ghulam Rasul, Nimbalkar and others. Mr. Charu Roy will direct two pictures, Court Dancer and Urvashi.

A private show of Char Darvesh is reported to have been given recently at which the assembled guest spoke highly of the production.

Shri Cinetone is producing their picture " Manjari " at the Imperial Studios under the direction of Moti B. Gidwani. The Chief roles are being taken by Mushtari, Govindarao Tembe and Master Andaz. The picture is expected to be ready release shortly.

Mr. R. S. L. Kanhoya Lal Aggarwal. Municipal Commissioner of Lahore and late proprietor, Wellington Talkies, and his Manager Mr. Sukhdev deserve congratulation for their entrprise in bringing to the screen a highly social masterpiece "The Womon" which is to bc shortly shown in Bombay. They have also, it is reported secured for release Maharashta Cinetone's "Prithuiraj Sanyogita."

The famous singer, Mrs. Hirabai Barodekar will give two songs in one of Sagar's new picture. She is a very talented artist and for securing her services for the entertainment of cinema audience throughout this country, Sagar deserves warmest congratulations.

There is a very strong rumour that the management of Ranjit is thinking to suspend the working of their company for sometime.

Miss Madhuri, it is reported, will be joining Imperials after finishing her present engagement with Ranjits on a salary of Rs. 1,500 per month.

Select Pictures Circuit, it is reported, have purchased the South India rights of Ranjit's three pictures: Miss 1933 "Tara Sundri" and "Easy Victim" and the reported price is about Rs. 25,000.

Wadia Bros., the producers of the successful "Lal-E-Yaman" propose to have a studio of their own shortly. Soms Parsi financiers are interested in the company and the name of the first picture will be "Sane-Islam"

The famous caves of Ellora will be included in "Maha Nanda" Gandharva Cinetone's first picture. There are priceless monuments scattered all over the country which will afford suitable locations for Indian pictures. Why these have not been hitherto utilised is one of the unsolved mysteries of Indian film production.

Universal's Bombay office report that they have just received "Ladies Must Love", a a snappy musical comedy containing five popular song hits and starring June Knight and Neil Hamilton and "S.O.S". Iceberg", their great epic of Arctic which was completely made in the frozen north and which took more than a year to produce. These pictures will shortly be released in the Indian Theatres.

Mr. R. Padmanabhan of the Oriental Film Service will be shortly proceeding to Calcutta in connection with his company's affairs. He recently has given over the distribution of his pictures in the Bombay Presidency to Mr. Sethna who is also the agent of Pioneer Films Ltd. of Calcutta. Oriental Film Service, we understand, have recently secured several new British musical pictures and also some stunt pictures suitable for moffusal theatres.

The Sound Equipment Company of Bombay who are one of the agents for the R. C. A. equipments are building a new and up-to-date demonstration room occupying ample space at 160, Tardeo Road, Bombay. This will be fully equipped with several models of R. C. A. machines and trained engineers will be available for explaining all the various mechanisms and to afford competent service to purchasers in India. Exhibitors who go to Bombay should not fail to see this new demonstration room.

Lahore has now added to its screen attraction a luxurious new theatre named "The Plaza". Fully provided with all the latest conveniences, the management is under the capable hands of the Empire Talkies Distributors. The new theatre was opened by H. E. The Governor of Punjab on the 16th of last month.

The Well-known Hindi story from the pen of the talented Mr. Premchand, "Seva Sadan" will be picturised by Mr. Nanubhai Vakil of Mahalaxmi Ginetone. Mr. Premchand will assist in the adaptation and the composing of songs.

There has been organized at the Fox Movietone Studio a juvenile school of dramatic acting and physical education. The purpose of this innovation is to train young screen players. signed by Fox, for screen roles and screen tests. By the tests, which will be made semi-monthly and viewed by the Fox board of strategy the new players will be kept before the eyes of the producers.

Synchoronised silence seems to bebecoming the fashion of the day. Firstly it was Pioneer's " Atashi Toofan " a foreign picture with Urdu Dialogue. They are dubbing some more foreign pictures with local lauguages. Mr. Phalke, of the Hindusthan Film Company is said to be synchronising his " Sethu Bandan." Another veteran who attempted the same thing is Mr. Baburao painter of the late Maharashtra Film Company of Kolhapur. It seems he has finished synchronising his last film, produced by Anand Pictures with a musical score and dialogue written by Govindrao Tembe, and that the whole thing was claimed to be successful at a trial show taken at the Royal Talkies, Kolhapur. And now, Messrs Imperial Movietone seems to be busy tuning out some of their old silents like " Magic Flute " etc. It is rumoured that they might remake their " Anarkali," " Telephone Girl " etc.

Graduates of Universals' drama school, conducted at the studio this summer, already are beginning to get actual picture training. Lois January, who graduated at the head of the class, and others have been given small roles in " By Candlelight," with Paul Lukas and Elissa Landi.

Ajanta Cinetone's third picture, "Satan Weeps" directed by Mr. Shanti J. Dave, with Master Nissar and Miss Bibboo, has made good headway. Mr. Altekar, a new director, will start on an adaptation of one of the famous Sanskrit dramas. Their topical film of the funeral of late Vithalbhai Patel, is running in many of the picture houses of the country. Ajanta Cinetone should be twice congratulated, on their initiative in taking the topical, and their cleverness in evading the censor.

Miss Sulochana is reported to be contemplating to start a new company of her own on completing her work on "Temple Bells." She, it seems, wants a finiancial partner. Any offers?

Personally chosen by Greta Garbo, six year old Cora Sue Collins has won the coveted honour of portraying Queen Christina as a child. Approximately two hundred tiny candidates for the part were examined by Garbo and Director Rouben Mamoulian. When the little girl stepped before her in regal robes, Miss Garbo exclaimed: " This girl is I !"

Maurice Chevalier smilingly affixes his signature to a contract to appear in M.G.M. pictures with Irving G. Thalberg and Louis B. Mayer looking on.

Sharda's "Kala Pahad" with Navinchandra will be released at Super Talkies, Bombay. His next will be "Black Tiger" to be directed by Mr. Nagendra Mazumdar, recently engaged by the company. Director Mehta is half-way through "Veerangana Panna."

Stan Laurel and Oliver Hardy have started work in their next Hal Roach full-length feature, entitled "Sons of the Desert."

Bharat Laxmi Pictures' Hindi "Ramayan" is almost complete, and is expected to be released in Delhi by the 2nd week of December. Pandit Sudarshan's next story for the concern will be based on a social subject of modern India, "The Virgin Widow," which he himself will direct. Messrs Gunjal and Framjee of Bombay have joined and will produce "Bhagat Ka Bhagwan."

Howard Hawks, directing Metro Goldwyn-Mayer's "Viva Villa," left for Mexico with the first unit of his production company. Wallace Beery will play the title role of the famous Mexican bandit. The "extras" are to be chosen from the population of the different towns and cities in which the filming is to take place. Beery's last was "Bowery" with Jackie Cooper.

Devaki Bose has a swell cast for his new picture "Seeta" for the East India Film Company which he began shooting last month. Mrs. Durgabai Khote acts as Seeta, Prithviraj as Rama, Hiralal as Lakshman, Trilok Kapoor and Dhiraj Bhattacharya as Lava and Kusha, Govindrao Tembe as Valmiki, Mukhtar Begum as Mother Earth and the supporting cast includes such players as Indu Bala, Radha &c. K. C. Dey, the well known blind singer acts as the Musical Director.

Mr. Karani expects to leave for up country for locations for his picture "Kismat-ka-Kasuti" which is likely to be ready for release by the middle of this month.

The creation of a trust fund for the filming of Shakespeare's plays is proposed by the Central Information Bureau for Educational Films. The Shakespeare pictures would be available for screening in schools after they had been shown at the cinemas.

Mr. V. Shantaram of Prabhat Film Company, who had been to Germany has returned. Actual work on their next picture will be begun at Poona where they intend to select a completely new cast for it. Miss Shante Apte, their new actress and Keshavrao Bhole, their Musical Director will join them at Poona. Miss Nalini Turkhud has also joined them.

"Son of Kong" a sequel to "King Kong" has been completed by Ernest B. Schoedsack His next assignment will be to direct "Stingaree" the film version of E. W. Hornungs' story of an Australian girl's romance with a modern Robin Hood, which is shortly going into production with Irene Dunne in the leading role.

Due to the illness of Mr. Devare, it seems the final part of "Saint Tulsidas" was finished by Mr. Baburao Painter of Maharashtra. It is now definitely known that Mr. Painter will start making his own talkies very soon.

Merian C. Cooper announced that RKO Radio pictures has purchased the screen rights to "The Tudor Wench," Elswyth Thane's novel based on the early life of Queen Elizabeth. and that he is planning to star Katharine Hepburn in the title role of the "Youthful Queen."

Indian filmland lost a good actor in Mr. Nandram Pehlwan, hero of many silent pictures, whose latest picture was "Noor-e-

Irene Vanbrugh, Griffin Jones, and Elizabeth Bergner appearing in London Films "Catherine the Great."

Iman" who passed off at Poona, striken by plague.

Consummation of a deal whereby all musical selections used in RKO Radio pictures shall be published and released to the mercantile music outlets of the country through the agency of the Irving Berlin Music Company is expected as the result of the arrival of Sol Bernstein in Hollywood. If the proposed transaction carries through to a successful finish, it will give RKO film tunes an exclusive place in the Berlin melody lists.

Srinivas Cinetone has been oganised at Hyderabad with a view to produce two reeler comics, topicals etc., with the help of Raja Srinivas Row Karwankar. It is an attempt in the right direction, if well carried out.

Ernst Lubitsch is playing the small part of an excitable film director in "Miss Fanes Baby," the Paramount picture about child-kidnapping, in which Dorothea Wieck plays the lead.

Another new company is the Vasant Movietone whose first picture will be "Vasantasena." It seems they will be taking exteriors at Madura and other places. Vishnu Cinetone, if I remember aright, are also thinking of producing "Vasant Sena." Radha Film Company seems to have an eye on the subject. Of course, there are no regulatios against the same story being produced by different companies. But then, it will be so mueh better well, if they just don't. Do you know what Will Hays of America did when a similar situation had to be tackled. He simply tossed a coin-Heads or Tails?

H. G. Wells is to write an original screen story for production by Alexander Korda of London Films. The subject will be the "Future of the World."

Here are some more names of new companies started in Bombay. Sabnoor Cinetone, Prithvi Cinetone, Pratap Cinetone, India Cinetone.

Universal have purchased the story by R. C. Sheriff entitled "A Trip to Mars". This was written following the adaptation which Sheriff made of H. G. Well's novel, "The Invisible Man". "A Trip To Mars" will star Boris Karloff, and will be directed by James Whale.

Pioneer Films report that they are very busy finishing "Valli's Wedding" with T. P. Rajalakshmi and R. Dorai. Their next Tamil pictures will be "Nallathangal" and "Dhruva." To select a boy for the latter picture, their representative has come down to Madras. They seem to be shooting a Hindi picture at the Barua Studio also.

Mr. A. Narayan, who left sometime back for Calcutta with his troupe to produce "Sakku Bai" in association with Aurora Film Corporation is having it produced at the old Indian Kinema Arts studio. The picture is expected to be ready for release by the middle of December.

Arrangements have been completed by which Frank Borzage, director of "A Farewell to Arms" and other winners will make for Universal release, a screen version of the late Florenz Ziegfeld's greatest stage triumph "Show Boat."

Madan Rai Vakil of Imperial has completed "Valli's Wedding" in Tamil, which he was making for Mr. C. V. Raman of National Movietone Ltd., of Madras. The leads are taken by Pankajam and Santhanam.

Pioneer's Valli is also reported to have been completed and prabably both the pictures will be released at the same time.

"Prahlad" the first Tamil picture of the season, produced by East India Film Company has been released at the Crown Talkies Madras from the 18th November. What a crowd at the gates?

Himansu Rai and his wife Deviki Rani, who took part in the Hindi picture produced in England "Karma" have returned to India early this month. His picture will shortly be released in Delhi.

Radha Film Co. have secured the latest model of technicolour camera and have further ordered for one more valuable recording set for outdoor locations. They have got the Debre camera silenced by "Debre Super-Pervo method" which allows to take closeups up to 3 ft. without disturbing the michrophone. Blimp is absolutely unnecessary in both the cameras—Technicolour Bell & Howell and Silenced Debre. In the Company's big sound proof studio—110′ × 80′ special arrangements are made for use of both natural and artificial lighting which saves lot of electric current. The Company has indented various costly special lens attachments which are fully exploited in Char Darvesh. The top shots, follow shots and truck shots will remain for ever in the minds of the cinema fans as unique in the Indian Photography.

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NO MORE WOMEN.

So says Jimmy Durante.

Greta Garbo sent for Gilbert !

Well, that let's me out-I'm a complete nonentity, or its equal in Swedish !

After all the publicity I've gotten Greta, posed for pictures waiting with bouquets outside her dressing-room. Even if the publicity department did buy the flowers, I had my heart in them, just the same.

So Garbo sent for Gilbert. And after five years !

To the victor belongs the spoils...

All I can say is you're a better man than I am, John Gilbert. But my proboscis is still longer than yours !

Am I off women?

Ha ! Get'em out of my path. From now on, it's Durante, Durante the hermit, the laugh-clown-laugh fellow, who won't wear his heart on anybody's sleeve.

No more women!

Durante's through. From now on I'm a woman-hater, no matter how mortifyin' !

The other day I was walking around the M-G-M studio and I finds myself an island, floating in a sea of femininity you know, women, chorus girls, in shorts and bathing suits and some had on even less as far as I could see......and I couldn't help but see.

What do I do ?

Here I am. Women to the right of me. Women to the left of me. It's positively mortifyin'—me, who's givin' Garbo the air. The situation is acuter and acuter. One of the blondes giving me the eye is acuter and acuter too. I act quick.

" Girls," I shout, " there's no use following me. I'm completely out of circulation. To be more subtle SCRAM "

The blonde hauled off and socked me in the jaw. A beefy brunette tore off my coat. Another gave me the high heels. The rest Ad Libbed.

When Peggy the nurse brought me to, I blinked the only eye I could blink and looked

" Ah ! Greta ! How Could You ?" mourns Jimmy Durante,

up in astonishment.

"What happened?" I says, naturally being curious minded.

Peggy sponges arnica into my wounds and starts to embroider an ear into place.

"Don't talk to me you wolf in Durante's clothing," she says. "Insulting those little ladies just because you think you're a big shot and can get away with it—I've a good mind to wallop you in the other eye!"

Well, that's how it is. A fellow just can't convince people he's on the level. They won't believe he don't want nothing to do with them.

Like when I'm walking down the boulevard the other afternoon with my family tagging along-you know, taking the kids out to see the funny sights on the beach-as if they don't see enough at home. Anyway, there I'm walking down the boardwalk with the kids trailing along.

Suddenly up comes a policeman.

"You're under arrest!" he says, gripping me by the coat collar like a smart suit salesman.

I'm aghast. I'm nonplussed. In fact, I'm mad.

"See here," I says. "You're making a frightful mistake, my good fellow. I'm a citizen and a taxpayer. I'm peaceful and law-abiding. How can you place me under arrest when I haven't done anything".

The cop yanked me around.

"You musta done something," he growled, "to have that crowd following you!"

So here I am again. Disconsolate. Or may be it's only chargrin.

* * * *

HAMLET AND JOHN BARRYMORE.

To the power of suggestion will go much of the credit for one of the outstanding events of contemporary dramatic history, when John Barrymore carries out his announced plan of presenting Shakespeare's "Hamlet" in the Hollywood Bowl.

Barrymore admittedly has long cherished the ambition to play "Hamlet" his favourite of all roles in the Bowl, but it remained for his current RKO Radio Picture, "Long Lost Father," to change desire to decision. Playing a father role, although a gay blade of a parent he is, turned the star's mind to the unhappy Prince of Denmark, who was so purturbed over the injustice done his royal sire, and Barrymore decided to go ahead with his "Hamlet" plans at once.

An all—Hollywood cast, recruited from players who have appeared in the Shakespearean classic on the stage, will support Barrymore in the production. Rights to the production are now in Barrymore's hands, and he has brought costumes and scenery from the East. He also has found what he considers an ideal incidental music to accompany the play.

So serious is the star in his plans that he has tried out the acoustics of the Bowl in a series of exhaustive tests. With associates seated in the topmost rows of the huge open air amphitheater, he has stood on the stage and recited the famous soliloquy. Every word was audible to the far extremes of the Bowl.

* * * *

HOW DE MILLE DISCOVERS STARS.

Cecil B. DeMille's greatest discoveries were made on mere glances, and he still picks them that way.

He may look at a test or a reel of film of a player, but it will be one moment in that film that will "sell" the player to him.

It was one moment of action and dialogue in "Mama Loves Papa" that sent DeMille scurrying after Mary Boland for an important role in his next Paramount picture, "Four Frightened People." He recognized a quality in about two feet of film that made Miss Boland the ideal choice for the role he offered her.

His past discoveries were all based on just such brief moments. All he ever saw of Gloria Swanson before he made her one of his stars was in an old Mack Sennett bathing beauty comedy. For a brief flash on the screen, a dark slim girl leaned against a doorway.

"The lines of her body and the graceful ease with which she leaned against that doorway was my hunch that the girl had fine possibilities," DeMille said. "Without having to see any more of her work, I found out her name and had her come to see me."

That was the start of Gloria Swanson-whose career from then on is one of the longest and most successful in filmdom.

Bebe Daniels was another who benefited by a fleeting glance. In the days when she played in two reel Harold Lloyd comedies, DeMille walked into a movie show in time to see only an eight foot flash of Bebe on the screen. It was all he needed to have his assistants scurrying after her......The rest is history, and a history of success as far as Bebe Daniels is concerned.

It is DeMille's general rule that he will never choose a player through a personal interview.

"Personal impressions mean nothing in choosing a player," DeMille said. "They always turn out to be so vastly different on the screen than they are off. In a picture or a test one can see what they can do with characterization and the expression of personality, and I leave it to the camera's truthful eye for traits in which my own eyes would deceive me."

DeMille has had uncanny perception in making his finds, but he believes that his method is the only infallible one.

"If you have to ponder over a lot of film in order to decide that a player is good or not," he said, "it just means that there is still some doubt about the matter. If one glimpse does not instantly convey the right impression, you may be sure that eight reels of film won't do it."

* * *

STAGE AND SCREEN.

That the movies are more like the stage than most people suppose and that intermittent stage work is beneficial to motion picture art is the opinion of Fred Astaire, international musicalcomedy favourite playing in RKO Radio Pictures "Flying Down to Rio."

"When actors were silent images," he said, "their effect upon audiences was entirely different. The actor was incidental to the story, if you get what I mean. For illustration, consider Mary Pickford. She became known as "America's Sweetheart," because she always was a sweetheart on the screen. The same idea applied to practically all film stars of the silent days. Fans believed that Valentino merely had to snap his fingers to bring women to his feet, and they believed such things irrespective of what the star in question actually was in private life. The personality of those stars depended upon the kind of parts they played. Their success hinged on the story. Automatically then, the scenarist and the director assumed most of the burden. That is not true today. The modern star must stand on his own feet in identically the same fashion as the stage player.

"The coming of talkies changed the tone of the screen. The images became living, breathing, talking characters. The sweet young thing with the bass voice could no longer be a sweet young thing. Dialogue supplanted pictorial expressions, thus transplanting the burden of art from the author to the player. Screen stars had to become stage players, who could live, breathe and feel their parts, actually assume the characters portrayed.

"Accurately speaking, it seems to me that the screen became the stage with but one dimension lacking, depth. But even that lack is balanced if not vastly improved upon by screen's capacity for scenic vistas and action which can only be indicated by dialogue on the boards.

"There is one thing, however, that the stage offers which cannot be found in a studio and that is why I believe no screen star should ever desert the stage permanently.

"On the boards a player soon learns to feel his audience, to automatically conform his impersonation to their demands. For every thing he does there is an instant reaction, good or bad which serves to guide his work and to call attention to errors. Successful stage stars all have an invisible bond with their auditors and it is their ability to follow this bond that makes for success.

"On the screen there is no opportunity for this and it is my opinion that if one should remain on the screen for considerable periods of time he would eventually loose his sense of audience pleasure and suffer accordingly by being out of tune. Every screen star that I have talked to in Hollywood works with the idea of an audience watching. They try to please that audience from past experiences and their knowledge of given reactions to given circumstances.

"I believe," concluded Astaire, "that this experience and knowledge should be kept alive by intermittent stage appearances."

Miss MUSHTARI in "Manjari".

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Pandav Kaurav
Chandrahas
Devi Devyani
Divine Lady
Miss. 1933
Krishna Sudama
Savitri
Four Rascals
Shail Bala
Two Imposters
Haunted House
Temptress
Street Angels
Veer Kunal
Afzal
Tarzan the Apeman
RANGILLA Rajput

A Successful Calamity

THE scene opens in the home of a wealthy American family; Henry Wilton, a great financier, has just returned from Washington after many difficult and delicate negotiations in business-deals with European powers. He has been away from home for over a year; in the meantime startling changes have happened in the life of his family. Emmie, his lovely young second wife, is whirled in a continual round of gay social affairs; Eddie and Peggy, his grown son and his grown daughter, children by his first wife, are likewise plunged in the pleasures of their smart young set. Mr. Wilton finds himself a stranger in his own home; is convinced that his wife and children look upon him as a glorious milch-cow, that his absence has not floated the thinnest veil of gloom over them.

Henry Wilton is simply dazed to find his homely home, thoroughly overhauled and furnished in the most extravagant futurist mode. The panels are luminous as ether and varicoloured; the walls are painted with cubist designs.

" We shall go to your room, Connors," he gasps to his butler. In the room he feels the atmosphere of his old home and breathes a sigh of comfort. Connors, ever officious, has preserved his master's favourite chair, pipe, and tobacco pouch; these are real consolations to the neglected Mr. Wilton.

" When will this musicale be over, Connors," he asks of the butler about the music party his wife is giving just then.

" Another hour," the butler replies and Mr. Wilton passes a despairing hand across his clammy forehead. But the pipe is refreshing and consoling and he settles himself to repose in the sleepy hollow of his old favourite chair.

" There's a young gentleman by name of Mr. George Stathers wishes to see you, sir," announces the butler breaking his repose.

"Never heard of him," remarks Mr. Wilton' " what does he want?"

" I don't know, sir, but perhaps I ought to explain that he's engaged to Miss Peggy."

Mr. Wilton clean jumps from his chair. Peggy engaged! What has happened to the world! He is shocked, amazed, alarmed. Connors explains that engagements are not serious

" I am ruined, absolutely ruined," says Henry Wilton (George Arliss) to his young wife Emmie (Mary Astor).

affairs with young people; they are but the perfume of a minute and nothing more.

Henry Wilton sees George, tastes him unsavoury. He is a blot, a worm, a positive negative. And just when Mr. Wilton urges to see his daughter, Peggy rushes in (he admires the tall pretty creature she has grown into) and explains all. He wants her to join him at the dinner table that night for a long chat her mother and brother are also to be present, but Peggy excuses herself saying that she has to keep to an old engagement. Mr. Wilton is disturbed but cannot speak. How things had changed! He then goes to his son's room; but Eddie too deserts him. Engagements have to be kept. And next, to his dismay he learns that his wife is booked up with social engagements not for a few days, but for months.

*

What a dull homecoming and how very disturbing! Moments of happy life in his home with his dear wife and children burst like stars upon his memory; but now the moments were as the sterile grains of the desert sand.

Mary Astor in "A Successful Calamity"

And the next day morning, when business calls, Mr. Wilton finds himself greatly relieved. He is to control the vast Chemical Combine by the purchase of fifty thousand shares.

The seller of the shares, John Partington arrives at Mr. Walton's office soon after the latter.

"Have you brought the shares?" asks Mr. Wilton.

"Yes," replies Partington.

"Then here's a cheque. Fifty thousand shares at twenty-one dollars a share."

"Just a minute. There was no agreement about the price."

Greatly surprised Mr. Wilton says, "That was the verbal agreement. You're not going back on your word, surely?"

"I'll sell the stock," replies Partington doggedly, "but only at the market price which is twenty-six dollars a share."

"Then the deal is off." And after Partington's departure Mr. Wilton says to himself: "I'll find a way to beat that fellow yet." And as the idea takes definite shape in his mind Mr. Wilton smiles.

*

Returning home, Henry Wilton is informed by his butler that the master is to dine out that night, as previously arranged by Mrs. Wilton. He who had been hoping for quiet evenings in the home with his wife, could only hang two helpless hands and cry pathetically: "My wife and children never stay in. I wonder how other people arrange things."

But his cunning mind smiles within. Flinging on his dressing gown, he goes to see his wife.

"I've something to say that will come as a shock to you, my dear," Mr. Wilton speaks softly.

"A shock!" repeats his wife.

"I'm ruined, absolutely ruined," continues the husband.

Mrs. Wilton stares at her husband for a time and then breaks into crying.

"I've been so extravagant," she sobs. Mr. Wilton begins to feel uncomfortable but decides he must keep up the deception.

"You are not to blame at all. I really ought not to have left my business to go abroad."

" Well, there is one thing I mean to do," says the contrite wife. " I'm going to be right by your side and I'm going to start now. We're dining at home."

Mr. Wilton finds it hard to restrain his joy. Soon after Peggy and Eddie come home and are dismayed to hear the financial ruin of their father. But they are loving children and devoted; Eddie announces he will go to work at once; Peggy decides to give riding lessons and beautiful Emmie pleads with her husband to get a small place in the country where she can raise chickens to help out. George, Peggy's old suitor, beats a hasty retreat at finding her thrown into poverty and Larry, another suitor is glad to marry her for what she is worth.

* *

Harry Wilton's failure leaks out through his son who approaches Mr. Partington for a job, and stocks in the concern in which Mr. Wilton is interested are dumped on the market. Mr. Wilton engages the service of a young and enterprising stock brokerto see what Partington wants for the stock of Chemical Combine he is putting on the market. Assured that Mr. Wilton is broke Partington sells the stock for sixteen dollars a share through his stockbroker, and thus through his agent Mr. Wilton is able to purchase fifty thousand shares in the Chemical Combine so cheap and control the company. Partington is thus cleverly discomfited.

And Henry Wilton finds he really has a fine and loving family, that his suspicions are but the gossamer tissues of a weak and hasty mind.

The curtain falls on a happy family, over a warm hearth, in a sweet home.

A WARNER BROS. PICTURE

Directed by
JOHN ADOLFI

Cast:
GEORGE ARLISS— *Henry Wilton*
MARY ASTOR— *Emmie*
EVALYN KNAPP— *Peggy*
etc.

Henry Wilton and his family finding ways to meet the supposed Calamity.

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COMING ATTRACTION:—

1. ROSAN ARA

Directed by :

Mr. JYOTISH Ch. BANERJEE, (who directed the well-known pictures SHIRINFARHAD and LAILA MAJNU)

Starring :

Miss ANWARI of (Puran Bhakt fame)
Miss KANAN Mr. KUMAR
Mr. GULAM RASHUL, Mr. NIMBALKAR
(Kichak of Prabhat's Sairandhri.)

Photographer : D. G. GUNE.

2. COURT DANCER

3. URVASHI

Director : Mr. CHARU ROY (who was the art director of "Light of Asia" and "Siraz").

Starring :

Miss BINA Miss MANAN Miss NIMBALKAR
Mr. GOSWAMI, Mr. MRINAL GHOSE.

Photographer :

Mr. WASHEKER (of Maharastra Film Co.)

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One Way Out Of It.

By Mr. Bellur M. Sivaram.

If one just thinks of the alarming sproutings of short-lived petty film companies in Bombay, Punjab, Bengal and elsewhere, which do not justify their coming into existence in the least, and which are to some extent a source of some scandal and menace to the industry itself here in India, one begins to wonder if there is really any way out of it. Not only that, what a lot of money and energy are wasted in trash which could have been well conserved and otherwise utilised more beneficially. These film company babies are labouring under fatal want of proper financial facilities, lack of cautious and mature brains to arrange for and supervise their affairs at the helm, and absence of capable and cultured artistes—and as if these were not sufficient—top-heavy business run in disproportionate extravagance and waste by unscrupulous persons.

A way suggests itself to me and I shall be glad to place it before those who have only a camera, a recording-set, and a few thousand rupees with them and who are yearning to form a "Gem Film Co." overnight only to lose their all, more or less, the next day! Let such men only sit for a while and coolly study the present situation and see the trend of the present day movie-world. Let them leave off the beaten tracks, and take by-baths and short-cuts, specialise in it, create a sort of novelty, and a fresh taste for the fans, and help in the education and entertainment at the same time, of the mass. The history of the motion picture industry itself is being made into a film we hear!

Need I say that people are getting tired and disgusted of all the artificial, stagy, and unnatural life now thrown on the screen every evening all over India, and they are yearning for something more real and substantial? There is a growing taste among cine-going people for 'real life-pictures'—They prefer pictures of travel, adventure, and topical interest nowadays mixed if possible, with a grain of mystery or wonder in them. If you disbelieve me you sit in the centre of a cinema hall and watch how such features are always enjoyed by the audience, while the regular and main features produced at big costs are more or less hooted down! This gauging of the tastes and tendencies of the fans should provide a sure barometer of the requirements and desirable policy to our minor producers at least, who should be benefitted by it, and the so-called box-office angle or star-system should not always affect their vision and make them slaves of a certain practice or formula.

Foreign producers have grasped this situation thoroughly or else they would never have produced such features along with regular ones, and full length ones at times at enormous risk and costs? There is the idea to be benefitted by producers in India. Look at pictures like "Dangers of the Arctic," "Explorers of the World," "Kanchanjunga" etc.

In these days of quick, easy, and cheap transport to all or any place in the country, the net-work of railways, buses, boats and 'planes, in these days of fresh changes, progress, strife and conflict, people are *as a rule* fond of 'travel' and 'news'—*i.e.*, like to visit places of interest and to hear or be told of things of interest—as soon and as early as possible after their advent—for that is 'life' to them—and will not grudge to pay for the same. Not only that—they would like to see and hear and visualise things they have seen and enjoyed, once again, as well as things they have not seen, or cannot conveniently see and enjoy too! Here comes the necessity of travel and adventure and news pictures for the people—a sure and certain marketable commodity, taken from *real life*. Taking for instance, the recent Ooty Bank Dacoity case which caused such a sensation all over India, who would not have liked to see and hear some descriptive details of it in a movie-

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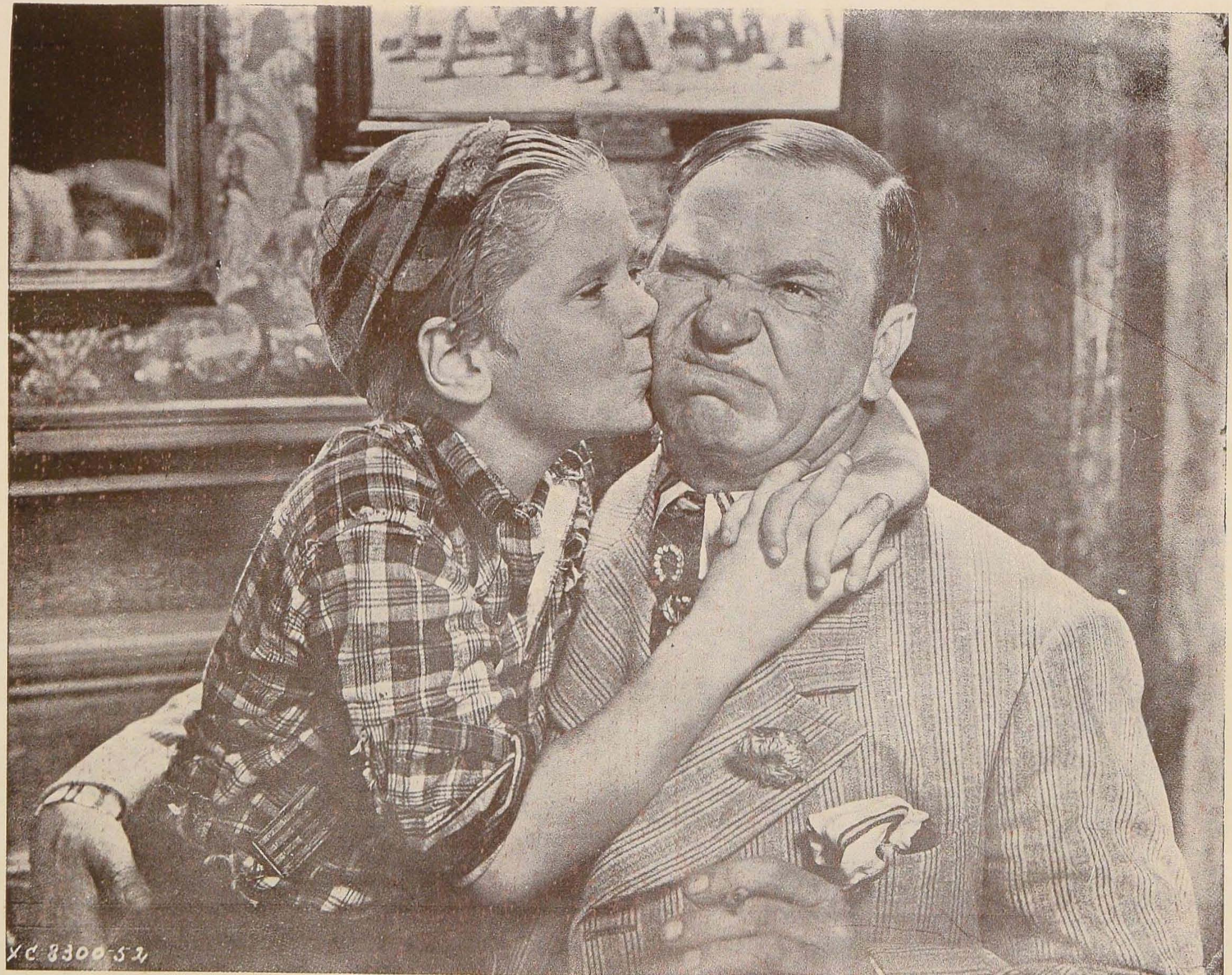

20th Century first production "The B

topical shown at the Roxy or Kinema Central at Madras, and at Globe or Paramount at Bangalore, a couple of days later, without prejudice to the investigations going on? Could not some Film Company have thought of it at once and rushed their apparatus uphill after moving the authorities in the right direction if needed for kind co-operation in the interests of the public?

Let some of our minor producers organise themselves into a central unit and cater to this want in future, and they will not be sorry. They can dispense with their artistes, and their big staff, or cumbersome or costly studio-equipments in these days of depression. Let their camera, and the portable recording set be ready to proceed to the spot and take topicals of interest, and with this in view let them enlist the local government's sympathy in advance in general terms—taking out special permits whenever necessary at once. There are hundreds and hundreds of places of interest, sight-seeing, studying the country, and historical, industrial, commercial, and religious places of pilgrimage, views and waterfalls, in our country. Let them chalk out a definite programme and make sound-pictures of these one by one, at leisure, selecting and showing in an artistic, entertaining, and educative way all things and places of interest or importance, the local flora and fauna, people, their dress, food, customs, rites, and peculiarities, and ever so many things, all picked and tinned in one or two neat reels, which will be eagerly seen not only in India but elsewhere all over the whole world! It all depends upon *how* you make it and show it—that is all?

To be constructive, I suggest a couple of subjects for this side of India. "Up Above the Blue Mountains" would really be a fascinating subject of two reels in sound, showing all that a visitor sees and appreciates on the Nilgiris—Ootocamund, Lovedale, Wellington, Coonoor, Kotagiri and the suburbs. The Hill Railways, the picturesque and circuitous mountain roads and routes, the water courses, the grandeur of the forests, and lakes, and the views, the native tribes, the Todas, Kotahs, Badagas, their lives etc. all can be exquisitely recorded, and a short and simple adventure or story woven into it *to spice* the whole thing. "While in Mysore," and "Via Coorg," will surely be other similar subjects of attraction, and every thing depends upon the treatment. A man with an artistic eye who can see on the spot what and how best things will interest and appeal to the audience must accompany the party, and a big-sized car would do for the whole party—camera, recording set, baggage and all! Will anybody try and organize a central agency of this sort?

A scene from Sin of Madelon Claudett.

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Film Production In India.

(By M. K. Sinha B. Sc.)

FILM production in India has certainly immense possibilities. But the way in which films are being produced in our country now-a-days gives rise to misgivings in one's mind as to its future. It is not in a spirit of disparagement that I say this. I feel, along with many others, that a combined effort should be made by our film producers to remedy the defects that have crept into this industry in India and to make it a real national asset. I propose to deal with some of the broad problems in connection with our film productions in this short article.

Shadow v. Sound: A financiar has at the outset to consider whether a film, in order to have commercial success, should be produced as a 'silent picture' or as a 'talkie'. The wide diversities in the languages of our people make the problem much more complex. A film in Bengali cannot be expected to draw large audience outside Bengal, not to speak of countries outside India. Similarly, a Hindi talkie cannot draw a crowded house in Bengal or Madras. Instances are not rare where talkies with the provincial dialects have proved miserable failures commercially. It is said that use of duplicate or triplicate casts speaking different languages provides a solution of this problem. But the adoption of such a method destroys the identity of the voice of a particular artist which, perhaps, forms the chief attraction of the film, and defeats the very object of a talkie. Moreover, it involves a very heavy expenditure, which few financiars in our country can afford to incur. From the commercial point of view, therefore, production of silent pictures seems to be safer than the production of talkies in provincial dialects, having regard to the diversities in languages among us, and our financial resources.

Story and Scenario: Then as regards the selection of subjects. It can be boldly asserted that no country in the world is richer than India in the matter of dramatic resources. It is a pity that instead of tapping those resources, our film producers run to other countries to draw their inspiration from. Most of our film productions are naturally, therefore, worthless imitations of the West. Fights, abductions, collisions-in short, ill-placed stunts form the main features of our present-day film productions. Our producers very often put forward the excuse that such productions become necessary to satisfy the vitiated taste of the cinema-public. But they should remember that they are to create and mould public taste and not to pander to it. The artistic sense of a nation finds expression through screen as through art and literature. The importance of the screen as a medium of imparting education is an accepted proposition. It is regrettable that our present-day film producers ignore these fundamental aspects of film productions. And I am sure, if these healthy outlooks of film are lost sight of, films such as are being produced now-a-days cannot have a long run and cannot be ultimately financial successes.

Film Organs: The next important thing that arises for consideration is the selection of director, artist and camera-man. It is strange that anybody and everybody in our country poses as expert in these lines. Now-we hear of a 'Lon Chaney of the East' and then of a second 'Sheik'. The next time a 'master expressionist' like the great Emil Jannings or Greta-Garbo or the arrival of an Indian Assistant of Van Dyke. But no one is ever likely to testify his or her self-made accounts. Such is not the case in other countries. In order to qualify himself as an expert there one has to undergo a long period of apprenticeship,—a life of strife and struggle, with ardent devotion and energy. On the contrary—here these essential qualifications are thought unnecessary to make an 'expert'. One taking part in a 'mob' scene today, aspires to be 'hero' next day. One carrying the camera today—poses for a camera-man tomorrow, One who has travelled outside India even for a short period, claims to have gained experienced in 'direction', although it is well-known that film producers in Western countries do not afford much facilities for teaching the various film technique to Indians. Another handicap in the development of film industry in our country is that the functions of story-and-scenario writer, director and editor are all combined in one and the same person, as a result of which we get productions poorer in quality.

I may cite, as an instance, the case of an Indian whose name need not be mentioned but who is well-known throughout the film world of both East and West. So long as he was a mere story-and-scenario writer, his productions received a world-wide recognition. But now that he has to become a story-and-scenario writer, director and an editor as well, his productions cannot reach the same level of perfection as before. Further, there is little scope for those of our young men who are interested in films, to get into film industry, which is a serious menace to its future development. In other countries there are arrangements for training of young men in the technique of art—as the result of which fresh batches of artists are brought forward in order to keep up the film-interest lively with a mystery of the unknown among the cinema-goers, and the industry going. But there is no such arrangement worth the name in India.

Financiers' Difficulties :—It is not correct to say that the capital for film production is always shy. The chief concern of a capitalist financing an enterprise—is that he gets a good return for his investment and if he can be convinced on the point, there is no reason why he should hesitate. The want of capital is chiefly due to under or over estimate of the cost of production made by inexperienced associates. I know of one case where the capitalist was led to believe that a sum of Rs. 5000 would cover up the cost of production of a silent picture. As work went on, the cost rose up to Rs. 17000 for finishing the cranking by 36000 ft. When it got into the hands of the editor he had to reject about 32000 ft. and to produce another 6000 ft. at a cost of Rs. 4000 in order to make the picture a tolerable one. Fancy for a moment what the feelings of the capitalist may be under these circumstances! The evils of over estimates are too apparent to mention.

Conclusion : In concluding—I would like to invite the attention of our film producers to envisage the situation carefully and keep in mind that we are by and by losing our originality and innovation. In spite of our circumstantial difficulties—it is high time that a combined and systematic effort should be made to remove the evils that have crept into our film industry. I would suggest, too that an 'all India' association of the film producers should at once be formed for the purpose—above stated and for guiding the future destiny of the film industry in India.

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News and Views of Latest Films.

" Sound and Shadow's guide to films, reflecting a cross section of discriminating public opinion, based on the moral, ethical, educational, entertainment, dramatic and artistic values of films.

BEST OF THE MONTH

BERKELEY SQUARE (*Fox*) Dir : Frank Lloyd. Cast : Leslie Howard, Heather Angel, Valerie Taylor, Irene Browne, Beryl Mercer. Colin Keith-Johnston, Alan Mowbray, Juliette Compton.

A whimsically ingenious fantasy in which an imaginative, visionary young man of today lifts the curtain of time and walks into the 18th century. Stimulating in its central idea that all time is one in the eyes of God ; poignant in its romance of eternal love between two who are doomed to live in different centuries. Delicately chiseled scenes, perfect timnig and authentic atmosphere reveal sensitive direction. Excellent adaptation of a spiritual, imaginative theme, and an exquisite performance by Leslie Howard.

I LOVED A WOMAN (*First National*) Dir ; Alfred Green. Cast : Edward G. Robinson, Kay Francis, Genevieve Tobin.

An innate idealist marries one woman but meets and loves another who fires him with fanatic zeal to succeed as a Napoleon of industry. A virile, powerful, adult story of two women and a man and the interplay of their desired ambitions, loves, hates and frustrations makes a forceful drama of outstanding excellence, which parallels the careers of many financiers of the past decade.

THE POWER AND THE GLORY (*Fox*) Dir : Wm. K. Howard. Cast : Spencer Tracy, Colleen Moore, Ralph Morgan, Helen Vinson.

The character and career of a railway magnate is forcefully yet poignantly revealed through the narrative of his friend. A moving, complex drama, excellent in every detail. Perfect casting, capable acting, rare artistry and originality in the superior direction.

SOCIAL DRAMA

BEAUTY FOR SALE (*M-G-M*) Dir : Richard Boleslavsky. Cast : Madge Evans, Alice Brady, Otto Kruger, May Robson, Una Merkel, Phillips Holes.

Action behind the curtains in a beauty salon and the love experiences of three operators form the basis of this realistic and sometimes amusing commentary on certain phases of modern life in a great city. Despite expert direction, fine acting and beautiful photography there is a decided confusion of social and moral values.

BRIEF MOMENT (*Columbia*) Dir : David Burton. Cast : Carole Lombard. Gene Raymond, Monroe Owsley, Arthur Hohl.

Success of a young torch singer in bringing to her wealthy playboy husband a realization of the dignity given by a definite objective in life. Slow paced but fairly interesting.

BUREAU OF MISSING PERSONS (*First National*) Dir : Roy del Ruth. Cast : Lewis Stone, Bette Davis, Pat O'Brien, Glenda Farrell, Alan Dinehart.

An interesting psychological study gleaned from police records has been woven into a dramatic story of tragedy, comedy and romance. The police, for once, are shown to be sincere, kindly and intelligent. However, much of the subject matter is sordid.

CAPTURED (*Warner Bros.*) Dir : Roy del Ruth. Cast ; Leslie Howard, Douglas Fairbanks, Jr., Paul Lukas.

A morbid tale of life in a prison camp in Germany during the Great War, concerning the love of two friends for the same woman and their ultimate solution to the situation. A fine cast, good direction, splendid photography but a picture without a smile.

DOCTOR BULL (*Fox*) Dir ; John Ford. Based on the novel " The Last Adam " by James Gould Cozzens. Cast ; Will Rogers, Andy Devine, Lousie Dresser.

In exquisitely characteristic New England settings a modern saga of a country doctor is portrayed. It is homely, refreshing, entertaining, with Mr. Rogers delightfully cast.

EVER IN MY HEART (*Warner Bros.*) Dir : Archie Mayo. Cast : Barbara Stanwyck, Otto Kruger, Ralph Bellamy.

An idealistic German-American marriage which becomes inevitable tragedy in the havoc of the Great War. Whatever discussion as to its purpose and expediency this film may evoke, it unquestionably fulfills the classic requirements of tragedy and its artistry is unchallenged. Beautifully photograped, the story is told convincingly and with exquisite sympathy and sincerity.

MIDSHIPMAN JACK (*RKO-Radio*) Dir ; Christy Cabanney. Cast : Bruce Cabot, Frank Albertson Arthur Lake, Betty Furness.

Life at Annapolis involving the navy discipline and code of honour together with a pretty romance. Beautifully photographed and very well cast, the film has interest for any audience.

ONE SUNDAY AFTERNOON (*Paramount*) Dir : Stephen Roberts. Cast : Gray Cooper, Fay Wray, Neil Hamilton, Roscoe Karns, Frances Fuller.

This picture is a very sincere and rather touching little study of an egotistical small town boy whose life had been so embittered when he was jilted by the village belle that he could not appreciate the staunch and loving wife who married him to save his pride. There are enough funny situations to balance the pathos and the picture leaves a pleasant memory.

PADDY THE NEXT BEST THING (*Fox*) Dir: Harry Lachman. Cast: Janet Gaynor, Warner Baxter, Walter Connolly, Margaret Lindsay, Harvey Stephens.

An alluring little heroine, a handsome hero, a sentimental romance, and the exquisite pictorial beauty of Irish countryside for setting.

TURN BACK THE CLOCK (*M-G-M*) Dir: Edgar Selwyn. Cast: Lee Tracy, Mae Clark, Otto Kruger, George Barbier, Peggy Shannon.

After a dispute with his wife regarding investment of their life savings, a small shopkeeper, under ether necessitated by an automobile accident, visions his life as it might have been and wakes to rejoice in things as they are. A breezy well told fantasy, with excellent dialogue, acting and direction.

MELODRAMA MYSTERY AND CRIME

CHARLIE CHAN'S GREATEST CASE (*Fox*) Dir: Hamilton McFadden. From the novel, "The House Without a Key" by Earl Derr Biggers. Cast: Warner Oland, Heather Angel.

A murder mystery with its locale in Honolulu. Charlie Chan, in his inimitable, leisurely and philosophical manner apprehends a murderer. A family of bright-eyed Chinese children add much to the film.

PENTHOUSE (*M-G-M*) Dir: W. S. Van Dyke. Cast: Mae Clark, Phillips Holmes, Warner Baxter, Myrna Loy.

A brilliant lawyer, bored with writing wills for old ladies, successfully defends a gangster and from then on travels a strange and exciting path, even to the winning of a bride from "gangsterland." This melodrama, though skilfully directed, and realistically acted by an able cast, lends too much glamour to the underworld characters.

SHANGHAI MADNESS (*Fox*) Dir: John Blystone. Cast: Spencer Tracy, Fay Wray, Ralph Morgan, Eugene Pallette, Herbert Mundin.

Once every so often we have the inevitable studio-made foreign-setting picture. In this one the hero is a navy boy with a heart of of gold who has somehow been misunderstood by his superior officer because he relied upon his own judgment rather than his orders. The heroine is a headstrong, foolhardy, predatory flapper who, nevertheless, is able to don a becoming uniform and nurse the wounded. The heavy drama is supplied by clashes with Chinese communists and the humour by caricatured missionaries. It is sentimental, rah-rah hocum very realistically produced for unanalytical audiences.

TORCH SINGER (*Paramount*) Dir: Alexander Hall and George Somnes. Cast: Claudette Colbert, Ricardo Cortez, David Manners, Baby LeRoy, Lyda Roberti.

The bitter romance and ultimate success and happiness of a young chorus girl. It is an improbable and sentimental melodrama, made plausible and even entertaining for many because of acting and direction.

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An Exquisitely Exhilarating Oriental Phantasy

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Master NISAR, Miss AMINA, ABDUL REHMAN KABULI.

"GAY = CAVALIER"

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Rangila - Rajput

A Gay Glittering Panorama of Rajput and Gypsy Life.

Starring:

Miss BIBBO, North India's noted-singer
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Miss AMINA and others

A spectacular Production Tilting Song Hits

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"SATAN WEEPS"

OR

MAYA - JAL

Starring:

Miss BIBBO, Master NISAR
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and others.

A Thrilling Production.

Directed by: Mr. SHANTI J. DAVE

Producers & Distributors:

AJANTA CINETONE LTD.

Parel, BOMBAY, 12.

MUSCIAL

TOO MUCH HARMONY (*Paramount*) Dir: Ed. Sutherland. Cast: Bing Crosby, Jack Oakie, Skeets Gallagher, Judith Allen, Lilyan Tashman, Harry Green, Ned Sparks.

Backstage story of a Broadway revue. Well directed and cast. Sophisticated entertainment with some rather vulgar dancing which will offend many.

FOREIGN

RED HEAD (*Produced by Pathe-Natan*) Based on a novel, "Poil De Carottee" by Jules Renard. Dir: Julien Duvivier. Cast: Robert Lynen, Harry Baur, Catherine Fonteney.

Psychological study of a sensitive and misunderstood child. Exquisite in pictorial beauty and musical background.

SERIAL

THE THREE MUSKETEERS (*Mascot Productions.*)

Having now seen all the 12 episodes of this serial, we feel that in spite of the usual contradictions and inconsistencies, the picture can be shown to children without harm. There is nothing but the title to suggest Dumas' classic tale but we feel that the expert riding, romantic settings, colourful Foreign Legion and the adventurous American airman will thrill the young serial fan.

NOT RECOMMENDED

TO THE LAST MAN (*Paramount*). Dir: Henry Hathaway, Cast: Randolph Scott, Esther Ralston, Noah Beery, Buster Crabbe, Jack LaRue.

A tumultuous brutal and confused Western which cannot be recommended.

Reviewed by the General Federation of Women's Clubs—East Coast Committee.

ANN VICKERS (*RKO-Radio*). In cast: Irene Dunne, Walter Huston, Conrad Nagel, Bruce Cabot, Edna May Oliver.

The noteworthy features of the screen version of Sinclair Lewis' controversial novel are excellent direction, an exceptional cast and strong dramatic power of the story. The extra-marital relations, however, that carry throughout the story offend all moral standards. The high type of individuals involved and their positions in public life make doubly deplorable the situations pictured. Prison scenes including an execution by hanging are too harrowing in their realism for public entertainment.

BROADWAY TO HOLLYWOOD (*M-G-M*) (*March of Time*). In cast: Alice Brady, Frank Morgan, Medge Evans, Jackie Cooper.

The vicissitudes and changes that the years bring to two deeply devoted vaudeville artists constitute a history of that branch of the stage for the past fifty years. The picture has an added interest due to the inclusion of several well known old time vaudeville headliners. A cheap and unpleasant side of Hollywood life is presented but is later contrasted with the earnest efforts of responsible workers. Good characterizations, excellent comedy value and comparative freedom from the suggestiveness that the subject matter might easily have called forth, distinguish the production.

COMING

JAYANT'S

SECOND GLORIOUS TALKIE

SHAHI LAKKADHARA

A vivid Story of "Karma"—a princess who chooses the life of a poor beggar rather than succumb to the proud wishes of her princely Father—Story adapted from the well known novel by Maharshi Shiv Brathal Varman and from the Stage play performed by Shree Deshi Natak Samaj.—

Scenario:
M. G. DAVE

Direction:
C.M. PAREKH & T.M. JOSHI B. A.

Recording:
Prof. TENDULKAR, M.Sc.
and M. M. MULAY, M. Sc.

Photography:
RAJANIKANT PANDYA

Musical Direction:
DULIP CHANDRAVEDI

Assisted by:
Prof. TEJ RAJENDRA SINGH

Recorded on Audio Camex Sound System.

Featuring the wellknow players,

Miss ZOHRA
Miss TARA (Benares)
Miss AZMATBAI
MARUTIRAO PAHELWAN
BABURAO Samsare
Master KASHINATH
LAVJI LAVANGIA
MAGANULAL DAVE
KESHAVRAO MENGLE
BHAGWANDAS (of Punjab)
and others.

DELUGE (*RKO-Radio*). In cast: Peggy Shannon, Lois Wilson, Sidney Blackmer, Matt Moore.

The adaptation of the English novel by S. Fowler Rice has resulted in a spectacular, highly imaginative tale that describes first the destruction of the world and follows with a description of the dramatic experiences of some of the survivors. The destruction scenes are lengthy and somewhat artificial in effect but the novelty of the idea and the realism with which it is developed are entertaining.

DEVIL'S MATE (*Monogram*). In cast: Peggy Shannon, Preston Foster, Ray Walker, Hobart Cavanaugh.

An intriguing mystery plot in which a murderer awaiting execution, is killed before he can name the man the police are seeking. Suspicion centres on various persons but the problem is finally solved by the District Attorney and a girl reporter. The story is well developed and capably interpreted and will furnish good entertainment for those who enjoy this type of entertainment.

EMPEROR JONES (*United Artists*). In cast: Paul Robeson, Dudley Digges, Frank Wilson.

DuBose Heyward's adaptation of the classic drama by Eugene O'Neill comes to the screen as a superior photoplay. The portrait of the boastful Brutus Jones from his early days as a Pullman porter through his chain gang days, his escape from prison, his dictatorship as Emperor of an island in the Caribbean, his flight from the anger of his subjects and his final distintegration in the jungle as a result of his terrors and superstitions, is strikingly and imaginatively sketched. The screen version skillfully elaborates the original. Paul Robeson as the Emperor gives a superb interpretation of the tragic character, and his primitive terror in the jungle is something long to be remembered.

FLAMING GOLD (*RKO-Radio*). In cast. William Boyd, Mae Clarke, Pat O'brien.

A melodrama of the oil fields and of two devoted partners, the break up of whose friendship is threatened by the marriage of one to a former professional entertainer. All misunderstandings are cleared by the fine sincerity of the girl. The picture is beautifully photographed, well acted and offers an interesting study of oil fields and their machinery.

GODEN HARVEST (*Paramount*). In cast: Richard Arlen, Chester Morris, Genevieve Tobin.

A timely, human interest story dealing with the farm problem of the middle west. The portrayal of the agricultural situation, based in part, on recent occurrences in our national life and picturing one of the difficult problems America is facing today, offers strong educational overtones to a well-produced and absorbingly interesting picture,

THE GOOD COMPANIONS (*British Gaumont*). In cast: Jessie Mathews, Edmund Gwenn, John Gielgud, Mary Glynne.

A screen story based on the novel by J. B. Priestly of the meetings of strangers along the roads of England, of friendly companionship and of great adventure for a group of people to whom romance has been only a dream. The tale moves with a leisurely naturalness and is portrayed with a restraint and a good taste that will wholly satisfy those who have enjoyed the novel.

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A Temple scene from "VALLI'S WEDDING"—A Tamil Talkie under production in Calcutta by Pioneer Films.

MY WEAKNESS (*Fox*)

In cast: Lilian Harvey, Lew Ayres, Charles Butterworth, Harry Langdon.

A poor vehicle with little story value for the vivacious and much heralded English actress, Lilian Harvey. A musical fantasy of an antiquated type that is amusing in some parts, tiresome in others and whose entertainment value is marred by occasional coarseness and suggestiveness.

RANGERS' CODE (*Monogram*)

In cast: Bob Steele, Doris Hill.

An average western story of Texas rangers and stage coach days that will interest those who like this type of picture. The outdoor scenes of range and desert are beautiful

THE SOLITAIRE MAN (*M-G-M*)

In cast: Herbert Marshall, Mary Boland, Lionel Atwill, May Robson, Ralph Morgan, Elizabeth Allan.

A light, entertaining and frequently amusing murder mystery with most of the dramatic action occurring on board an air liner between Paris and London. A group of well bred thieves are eager to abandon their risky method of livelihood for honest living. An unexpected turn of affairs traps them but a last minute clearance frees them. The situations are tense and are well handled by Mr. Marshall and a distinguished cast. The story holds one's interest throughout but presents a questionable code of ethics.

S.O.S. ICEBERG (*Universal*)

In cast: Rod La Rocque, Gibson Howland, Leni Reifenstahl, Major Ernst Edet.

Impressive scenes of glacier formations, of enormous walls of ice and of the breaking up of gigantic icebergs. The picture is a stirring one filled with suspense and gives a remarkable conception of the majesty of nature in the far north. The incidental story describes a dramatized attempt of a group of explorers to find the lost data of the Wesener expedition. Several members of that ill-fated group accompanied Universal's film-making journey to Greenland. More than a year was spent in the making of this exceptional film.

WILD BOYS OF THE ROAD (*First National*)

In cast: Frankie Darro, Dorothy Coonan, Edwin Phillips, Rochelle Hudson.

A human interest and timely story of the wanderings and experiences of thousands of homeless young Americans whose lives are made tragic by poverty resulting from the depression years. Three youths and their efforts to live furnish the main interest of the picture and its social implications. The film misses greatness and the opportunity to serve as a compelling challenge to society. It is, however, provocative of thought and serves to bring the subject before the public and may help to better the condition of the facts upon which it is based.

SHORT SUBJECTS

ANIAKCHAK (*Father Bernard Hubbard*).

4 reels. Distributed by Fox.

A very interesting resume of the many years of scientific exploration in Northern Alaska by father Hubbard, the Glacier Priest, in which we are shown the Valley of Ten Thousand Smokes, and an aeroplane exploration of the great volcano. A vivid stimulating story of daring exploration, entertaining interesting and amusing.

SILENT PICTURE:

'BELOVED BLADE'

OR

"PYARI KATAR"

Greatest Stunt Picture.

Featuring:

CHANDRA RAO
LALITA PAWAR
HARICHANDRA RAO

Directed by: G. P. PAWAR

TALKIE PICTURE:

'HEAVENLY STARS'

OR

"ASMAN TARA"

Featuring:

CHANDRA RAO
LALITA PAWAR

Directed by:
G. P. PAWAR

For Booking Apply to:

RATILAL BROS.,

CHICKPET, BANGALORE CITY.

OLD KING COLE *(United Artists)*.

Silly Symphony. (Walt Disney.)

The inhabitants of Mother Goose-Land come to life and attend the ball in the castle of Old King Cole. Another Silly Symphony in colour to delight every audience, young and old.

Approved for the family audience by the International Federation of Catholic Alumnae and the General Federation of Women's Clubs.

ELEPHANT TRAILS *(Fox)*

Magic Carpet Series. Herds of elephants are pictured at their work of piling and hauling teak weed in Chengwai. a remote jungle area of Siam. Interesting and educational.

HAPPY WARRIORS *(M.G-M)*

An Oddity with comments by Pete Smith. The Cherokee Indians in North Carolina play an odd type of ball game that has been a sport of the Cherokees for generations,

HOLLYWOOD ON PARADE *(Paramount)*

Movie stars at Hollywood, which interests most movie audiences.

THE MARCH OF THE CHAMPIONS *(Paramount)*

One of the Sportslights series. Mr. Rice in a running dialogue calls to our attention the early days of our great sport stars. As he speaks, pictures are shown of the present day stars, Bobby Jones, Babe Ruth, Gertrude Ederle and Jack Dempesey, in their days of training,

MENU *(M-G-M)*

1 reel.

Explanatory remarks by Pete Smith.

A lesson in cooking that is both entertaining and educational due to well arranged subject material. The photography done in technicolor is very effective.

OUTPOSTS OF FRANCE *(Fox)*

Magic Carpet series. The coast line of Indo-China, one of the scenic masterpieces of the word is pictured, together with views of the people and of life in Cambodia. There are some exceptionally fine views of Angkhor, the greatest mystery of Indo-China, and its ruins of a highly developed people.

PARAMOUNT PICTORIAL NO. 3 *(Paramount)*

1. Dr. Roy Andrews describes the incidents leading up to the greatest known discovery of prehistoric life—the finding of dinosaur eggs, 95 million years old.

2. September Moon—Florence Wrightman, noted harpist plays "Moonlight and Roses" against a background of lovely photographs,

3. Harry Armstrong describes his writing of the famous all harmony song, "Sweet Adeline."

PIED PIPER *(United Artists)*

A charming screen interpretation of the old legend. of the piper who freed the town of Hamelin of rats. The Silly Symphony presented by Mickey Mouse is one of the best productions of this rarely fine series

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Thousands in the cast including

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Miss MUSHTARI
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Scenario by: R.S. CHOUDRY

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2. Never before a story like this.
3. Music is unsurpassable.
4. Revelation of human hypocracy,
5. The question of educating masses dealt with in the story.

Produced by: SHRI CINETONE at Imperial Studios
c/o IMPERIAL FILM CO., BOMBAY.

SALT WATER DAFFY *(Vitaphone)*

An amusing comedy built around the escapades of two young men who unwittingly enter the naval service.

SCREEN SOUVENIRS NO. 1 *(Paramount)*

This is a short comedy subject of the old melodramatic day, a re-picturization of some of the old silent pictures with running dialogue.

WHEN YUBA PLAYS THE RHUMBA ON THE TUBA A Max Fleischer Screen Song.

A fairly amusing cartoon is pictured against a background of music sung by the four Mills Brothers of radio fame.

The Audio Production, Inc. is ditributing a valuable series of talking pictures that combine a scientific-educational value with an entertainment appeal. They are made by ERPI Pictures Consultants. The first four of the series are :

1. **Seed Dispersal.**

A camera portrayal of the various methods of seed dispersal and of the root sprouting and early growth of the young plants. It is filmed in co-operation with British Instructional Flms, Ltd. and contains a narrative by Dr. Clyde Fisher of the American Museum of Natural History.

2. **Butterflies.**

An outline of the life history of butterflies from the hatching of the egg through the lava and pupa stage to the final emergence from the cocoon.

3. **The String Choir.**

One of an educational series in music appreciation that pictures and explains the part of a symphony orchestra known as the string choir. The soprano (violin), the alto (viola), the tenor (cello) and the bass (bass instruments) are shown and played both individually and in combination. Several excerpts from classical compositions played by musicians from prominent symphony orchestras are used to demonstrate the instrument and the method of playing them.

4. **The Brass Choir.**

This like the preceeding film deals with the operation of the symphony orchestra from which it derives its name—the brass instruments. The trumpet, the French horn, the trombone and the tuba are shown in use individully and in concert to illustrate the effects that are produced and accompanying narrative explains the performance of the musician. The recording of both films is beautifully done and tones of all instruments are vivid and clear.

Approved by the East Coast Committee of the General Federation of Women's Clubs.

AN ORGAN FESTIVAL *(Master Arts Products)* An Organlogue.

Several of the world's best known organists play selections against a background of illustrative pictures.

Mr. Kanhyalal Aggarwal Presents

"AURAT-KA-DIL" or PATITUDHAR

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TARA, SITARA, BABY AKHTAR and 1000, Extras.

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Cinematographer: HARIBHAI PATEL.
Sound Engineer: Mr. KOTHARE.
Written & Directed by: Mr. H. R. SONIE.

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BOMBAY.

BIRDS OF THE SEA *(Fox)*

Magic Carpet Series. The good ship Coriolanus follows the sea birds along the shores of "The Seven Seas" and brings back some rare and lovely pictures of them.

BUSY BODIES *(M-G-M)*

A carpenter shop is the setting for a succession of Laurel and Hardy antics.

CAPERS IN CLAY *(Educational)* A Lyman Howe Hodge-Podge.

Through the medium of clever mud throwing, the audience is introduced to "things made mud and to things not made of mud" which, as the narrator states, "provides quite a leeway." Items and scenes of interest in Japan, Siam, India, Holland, Jerusalem, Ceylon, China and Hawaii are pictured. An original idea is given a clever interpretation. The resultant values, both entertainment and educational, are strong.

CURIOSITIES *(Columbia)*

With comments by Walter Futter.

This series includes the following subjects:

Marrying Date Trees: The method of artificial pollenziation needful for cross fertilization is illustrated; A Match Stick Replica of the Cologne Cathedral; The Vinegar River in Columbia, South America; Where Face Foliage is a Religion; The Bearded Men of Ainu, Japan; The World's Champion Sitter: The remarkable egg-hatching record of a famous hen; Private Street Cars: An unusual transportation method used in Beira, South Africa: Nature's Safety Valves: Blow holes in a volcanic mountain in New Zealand; Judas the Killer: A Los Angeles goat that leads sheep to that slaughter house.

DUTCH GUIANA, LAND OF THE DJUKA *(M-G-M)*

A Fitzpatrick Traveltalk. Mr. Fitzpatrik presents some informative material on the Djukas, the bush negroes of Dutch Guiana.

GOLDEN VOICED TENOR *(Jewish Talking Pictures)*

An unusually interesting subject featuring the famous Josef Rosenblatt with a chorus of eleven men interpreting the chant, "Hallelujah." The beautiful tenor of this great singer and the fine voices of the chorus are excellently recorded.

GRAND UPROAR *(Educational)* A Paul Terry-Toon.

Grand opera, as interpreted by the animals becomes a grand uproar when the critical audience pelts the villain with tomatoes. Clever and amusing.

HOME LIFE OF THE DANES *(Fox)*

Magic Carpet Series. Intimate scenes of home life and of customs among the people in the beautiful country of Denmark.

HYPNOTIC EYES *(Educational)* A Paul Terry-Toon.

An amusing burlesque of old time melodrama that is clever and enjoyable.

THE ISLAND OF MALTA *(Fox)* Magic Carpet Series.

Charming views of the picturesque Island of Malta.

ITCHY SCRATCHY *(General Pictures Exchange.)*

A little black bear is the title owner, and his friendship with a collie dog supplies the delightful story material. The scenic beauty of the Canadian Rockies and Alaska is the background for the experiences of the two friends, and is magnificently presented.

MAYLASIA *(RKO-Radio.)*

Vagabond Adventure Series. Interesting scenes in the Far East—mainly in the Malay jungles—with narration by William Hanley.

THE NEXT WAR *(Ideal.)*

Informative material on warfare from the earliest days of the Roman Empire down to the methods used in the World War. The destructive power of modern warfare is visualized and offers a powerful argument against war.

OVER THE JUMPS *(Paramount.)*

A sports Eye View.

Various aspects of outboard motoring are pictured as tests of skill, courage and nerve. Grantland Rice's comments are interesting.

PAUPA AND KALABAHAI *(M-G-M.)*

A Fitzpatrick Traveltalk. Primitive man in all his ignorance and superstition is pictured in these Australian dependencies in New Guiana, where European influence has made but slight inroads on the people. Mr. Fitzpatrick's comments are excellently interpretive of the pictures. The subject material with the comments on polygamy is mature for children.

PLAY GROUND OF PAN *(Fox.)*

Magic Carpet Series. Scenes on the Island of Rhodes, in the Aegean Sea, are pictured. The material selected presents a fascinating contrast of east and west, and the photography is of exceptional beauty.

PLAY TIME AT THE ZOO *(Gaumont-British.)*

One of the British Instructional series that pictures a visit to the zoo. Some unusual animal pictures make this well worth while.

STRANGE AS IT SEEMS No. 30 *(Universal).*

A very interesting picturization of a few of the world's unusual subjects. Those in this series include: A Mayor of a town who remains the town newsboy; the sacred bull of Japan; the home life of the octopus; California's Imperial Valley; the Hopi Indians, and the Yucca plant.

STRANGE AS IT SEEMS No. 31 *(Universal.)*

These interesting and unusual items gathered from various parts of the world have an educational value.

WALKING THE DOG *(Educational.)*

As a Dog Thinks Series. The public is permitted to listen in on the conversation of a group of dogs out for a walk. The many things that are of absorbing interest to them are pictured in a delightfully clever and amusing manner.

WORLD WANDERINGS *(Beverley Hills Production.)*

A camera journey through attractive and interesting Denmark, the land of bicycles.

Trade & Technical

NEWS AND NOTES.

II INTERNATIONAL EXHIBITION OF CINEMATOGRAPHY IN VENICE.

The International participation in the Exhibition of Cinematography is effected through syndicates and institutions that exist in the different countries for the protection, promotion and control of the cinematograph industry.

The Presidency, however, reserves the right to personally invite " regisseurs", artistic and scenic directors and actors, clubs or institutions that are in any way concerned in film life, to take part in the Exhibition with such subjects, shorts and pictures, the character and special artistic nature of which fulfil the requisites of the Exhibition.

The syndicates or institutions of the different producing nations will act as delegates to the Biennial, and will take charge of the choice, collection, and despatch of the material, in good time.

Invitations will be issued together with the present regulations, and the acceptance on the part of the corporation signifies explicit adhesion to the present regulations.

NOTIFICATION, TRANSPORT AND PACKING.

Films must be ready for despatch to Venice not later than July 1st, 1934. By the same date the corporations and artists invited must forward to the Secretary of the Biennial the exact title of each film ; a clear statement of the names of the regisseurs, of the principal actors, a brief summary of each film and all particulars that may be useful for the comprehension and illustration of the subject. A certain number of pictures will also have to be sent for advertising purposes.

The cost of carriage from the producing country to Venice will be borne by the Exhibition. It will also bear the return carriage expenses.

Competitors must carefully pack films in strong metal boxes and, at the same time, insure the films, for the duration of the Exhibition against all risks from fire or damages while travelling.

The Biennial Committee will only accept responsibility for the exceptional wear and tear of the film material. In case of destruction or damage of parts or all of the film, the Biennial will pay the cost of that part of the positive developed copy which has been destroyed or exceptionally worn or ruined.

If, at the close of the Exhibition, the films are to be sent to a destination different from that of the origin, the producer loses all right of free transport, and all expenses for packing, transport and fire insurance will be endured by the producer. The change of destination must be notified to the Secretary's office not later than the closing date of the Exhibition.

ORDER OF PROJECTION—OTHER MANIFESTATIONS.

The order of projection of the films is decided by the Presidency, and this decision is final.

The Presidency will organise side by side with the projection of the films, other manifestations, such as lectures, debates, etc. on the artistic and social tendencies of the pictures and the cinema in general, gathering producers, technicians and regisseurs to discuss the artistic possibilities of cinematography in the life of to-day.

PRIZES.

The Exhibition will award Medals, Diplomas and other prizes to those works of outstanding merit and success which meet with the approval of the public and of the critics. The awarding of these prizes is not intended to signify a definition of the greater or lesser value of competing subjects, neither will these prizes define a scale of importance of the films shown to the public. The prizes will be awarded with regard to any outstanding feature of a certain production, or to its success in artistic cinematographic experiments, or to a new impulse

B T-H

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given by a producer. regisseur, or actor in a certain production.

SUNDRY REGULATIONS.

Representatives of producing films will be entitled to a permanent ticket allowing free entrance to the projections shown by the Exhibition.

All communications must be addressed to the Secretary's office of the Biennale (Palazzo Ducale) Venice.

The Exhibition organised by the International Institute of Cinematography, Rome, will be held at Venice from August 1 to 20, 1934, under the auspices of the "Biennial" International Art Exhibition at Venice. The Executive Committee of the Cinematograph Association has its office with the I.I.E.C. via Lazzaro Spallanzani, la Rome.

INDIAN FILM INDUSTRY.

Mr. Mayashankar M. Bhatta, President of the Motion Picture Society of India has issued the following statement to the press, regarding the Indian Film Industry.

HANDICAPS TO ITS RAPID PROGRESS.

As in certain quarters there still persist misconceptions regarding the agitation being carried on by those concerned in the promotion of the Industry I should like to clarify the position and to state that the industry has not asked for protection nor has it demanded a subsidy from the Government of India.

NO FOREIGN COMPETITION.

There is no foreign competition in Indian Film Production. Indian films have got to be produced in India only and though foreign films are imported and exhibited in India, they never compete with Indian productions. The sphere of Indian and Non-Indian films being non-competitive, the question of protection to the Indian Film Industry does not at all arise.

We have however been unjustly handicapped as an industry since the very beginning. The Government of India derive a large revenue by way of import duties levied on raw-films and other materials used in the production of films as well as on machinery and spare parts required by the industry. This we are sure the public rightly regards as a very grave injustice. It is universally acknowledged and accepted even by the Government of India that the raw materials of every industry should be made available as cheaply as possible. Why then, we ask, should our raw materials be taxed to the extent of 25% and more? All that we have been agitating for since the inception of our Society is: that our raw materials should be allowed into the country duty-free.

NO BURDEN TO TAX-PAYER.

It may be here argued against us that for financial reasons, Government do not see their way to grant us our demands. In our memorials to Government, therefore we have clearly suggested how the loss in revenue caused by the removal of these duties could be made up by a readjustment of the existing tariff schedule so far as it affects the import of exposed foreign films. Our detailed suggestions will be found in our pamphlet "How the Government of India can help Indian Film Industry", published by the Society in 1932. It will therefore be realised that we do not demand any protection or subsidy and thus burden the already suffering taxpayer. We only want the removal of the very heavy stumbling blocks lying in the way of our progress.

Since the survey of the industry made by the Indian-Cinematograph Committee which published its report in 1928, the indigenous film industry has made rapid strides, in spite of the handicaps it labours under. To-day the amount of Indian capital invested in it exceeds 3 crores of rupees and it supports directly and indirectly more than half a lac of people. These are extremely conservative estimates. The whole of the industry is controlled by Indians and all the invested capital is purely Indian.

A NATIONAL NEED.

Moreover, Indian Films are a national need and no foreign films can supply it. The demand of the Indian public for Indian productions is now so great that in Bombay and Calcutta more than two-thirds of Cinema Houses exhibit on a large scale Indian films and other towns are also being catered for.

There are critics also who assert that the industry is still in its infancy and point out numerous technical defects in Indian productions to support their claim that the industry is in a rudimentary stage. I should point out to them that even if it were admitted that ours is an infant industry and not yet sufficiently developed or advanced, it is all the more reason why Government should hasten to remove the difficulties and handicaps which retard its progress.

A TRIBUTE TO GOOD SOUND REPRODUCERS

Within one month 4 Projectors have been sold.

The first one to Mr. K. A. DAVIES, B.A., B.L., Trichur,

The leading touring cinema owner.

2. Cinema Popular, Madras.
3. Crown Theatre, Calicut.
4. Radha Picture Palace, Calicut.

WHY THEY CHOSE THIS MACHINE

THE IMPERIAL SOUND SYSTEM

(All British throughout)

Because of its following remarkable features:—

1. It is the lowest priced machine (regular theatre model-not a portable) today offered in India. It is only Rs. 3500/-.

2. It is the most simple but the most powerful Amplifier. Remember it is a 50 Watt Equipment suitable for the largest sized hall, and especially for a ten show.

3. The price includes everthing with the latest model Projector with 2000 ft. spools-Mirror Arc-Converter for 110 D. C. to 220 A. C. the non-synchronus music attachment. Rewinders spools and a handy set of spares.

4. You can also purchase it on extended terms of payment if you can make a first payment of Rs. 1750/- and the balance in instalments of Rs. 200/- or Rs. 300/- as it suits you.

WHY PAY RUINOUS HIRE OR PERCENTAGE FOR A TALKIE MACHINE WHEN YOU CAN OWN THE BEST MACHINE ON SUCH A SMALL INITIAL OUTLAY?

Delivery from stock.

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PRODUCERS' DIFFICULTIES.

In fairness to the Indian Producers, it has to be pointed out that their work has evoked an unreserved praise from all foreign experts. Indian producers lack financial resources and various other opportunities which are within the easy reach of producers in other countries. Despite this state of things there are no less than about 40 film producing concerns in the Bombay Presidency. Indian industry is mainly a post-war development while other nations have had more than a quarter of a century to develop and progress. It is no wonder that Indian productions in general do not compare favourably with the best of other countries.

PRACTICAL SUGGESTIONS.

I am prepared to admit that Indian productions are as a matter of fact, technically inferior to the imported films. But how is the defect to be remedied? The production of a talkie requires an advanced technical knowledge and an all-round scientific training. There are at present no institutions in the country where one could acquire them and it is impossible for any private agency to found such institutions. We have therefore been urging upon Government the necessity of establishing such bodies as a central cine library and laboratory, instituting courses for the training in cinematography in all its branches and granting scholarships to deserving candidates for travelling abroad. Until this is done, there is little hope of an assured technical improvement in the Indian Film Industry.

It is a pity that both Government and public in this country are not yet awake to the real significance of Cinema in National life. It is universally admitted that the cinema can vividly and effectively portray every aspect of individual and national existence and that in cultural development of a country it is bound to take an extremely important part. It is therefore the duty of every civilised Government to foster an indigenous film industry and in the interest of a whole nation ensure its development along proper lines. This is precisely what the Motion Picture Society of India has already endeavoured to impress upon the authorities.

MOVIE COURSE IN TYPEWRITING.

Cognizant of the appreciation in visual education, the State College of Washington at its summer session has developed a five hundred foot 16 mm. reel expounding

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12. SHYAM CINETONE, Kolhapur.
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14. JAYANT PICTURES, Bombay.
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Correct Typewriting Technique. This film, the first to have been developed on this popular subject, takes the student through the successive steps on through to the completion of letter typing at 500 strokes or 100 words to the minute. The technique has been successfully applied at the State College of Washington, and this summer a beginning typing class was developed through this method. Results in this specific case showed that thirty words, or 150 strokes a minute were acquired in thirty days.

Use of the motion picture is of outstanding value in teaching skill subjects where it is difficult, if not impossibe, to present actual technique slowly enough for the inexperienced student to see clearly the process, and still fast enough that the expert technique is not lost. Though film has already been made use of in teaching Surgery, Golf, Cricket, Swimming etc., commercial teachers on the whole have been slow to realize the possibilities of the slow motion picture presentation of the fundamentals of the subject.

This new film, "Teaching Beginners How to Typewrite," is intended for instructional use with beginning typists as supplementary to the regular demonstration work of the teacher. No extraordinary speed work is included, 100 words a minute being the fastest writing presented.

The first part of the picture shows the secretary from the time she inserts the paper, adjusts the margin stops, until the finished letter is removed from the machine, correctly placed on the page. The student readily locates the margin stops, and the tabulator as the operator makes the necessary adjustments. He sees clearly the correct method of inserting and removing the paper ; and proper posture becomes for him a simple matter of imitation.

Following this is a scene showing how *not* to do it ; how time and effort are wasted by the lack of technique in unskilled writing.

In sharp contrast, the third scene in this division shows a beginner, correctly trained, writing easily and smoothly, with a stroking rate of 150 strokes a minute after only six weeks of instruction.

The second section of this film presents a detailed analysis of various machine operations. The third and final division of the film shows the result to be gained by correct practices, and the ease of action of skilled writing.

Important Books, every one connected with Film industry should possess

Cameron Publications :

Motion Picture Projection & Sound Pictures
$ 7·50.

Servicing Sound Motion Picture Equipment
$ 2·00.

Radio and Televison
$ 4·00.

Questions & Answers on Sound motion pictures.
$ 3·50.

Cinematography and Talkies.
$ 4·00.

New York School of Photography Publications :

Motion Picture Photography by C. L. Gregory.
$ 6·00.

Amateur Movie Making by Mckay.
$ 3·00.

Screen Acting by Inez & Helen Klumph.
$ 3·00.

Photoplay Writing by W. L. Wright.
$ 3·00.

Motion Picture Directing by Peter Milne.
$ ·300.

Principles of Pictorial Photography by J. W. Gillies.
$ 3·50.

POSTAGE EXTRA.

Available from SOUND & SHADOW *Technical Book Dept., Triplicane, MADRAS.*

The time and effort saved in showing operations which heretofore have been talked about is well worth while from the standpoint of the teacher as well as of the student, and the showing of this film has elicited much praise and enthusiasm from educators connected with universities, commercial colleges and high school commercial departments.—*The Educational Screen.*

33 WRITERS AND 15 DIRECTORS UNDER CONTRACT TO WARNERS.

Hollywood:—With production going full blast on next season's product, Warner Bros. announce 33 writers and 15 directors under contract at the company's studios in Burbank, California. The writers on the Warner Bros. First National lot include Charles Kenyon, Edward Chodorov, Al Cohn, Peter Milne, Sam Engel, Katheryn Scola, Rian James, Paul Gerrard Smith, Sidney Sutherland, Lillie Hayward, C. Graham Baker, Walter Donaldson, Louis Stevens, Ben Markson, David Boehm, Robert N. Lee, Manuel Seff, Carl Erickson, Niven Busch, James B. Wharton, Gus Kahn, William Rankin, Paul Green, Maude T. Howell, Gene Towne, Pierre Collings, Earl Baldwin, Houston Branch, Gene Markey, Sheridan Gibney, Brown Holmes, Al Dubin and Harry Warren.

The directors under contract are: Alfred E. Green, Lloyd Bacon, William Dieterle, Roy Del Ruth, Ray Enright, Busby Berkeley, Stanley Logan, Archie Mayo, Michael Curtiz, Mervyn LeRoy, William A. Wellman, Howard Hawks, Robert Florey, William Keighley and Arthur Greville Collins.

The studio's executive personnel includes Jack L. Warner, Vice-President in charge of production; Hal B. Wallis, Production Executive; William Koenig, General Studio Manager; R. L. Obringer, Manager of the Contract Department; and Harry Blank, Robert Lord, James Seymour and Robert Presnell, Supervisors.

W. E. NEW LIGHT WEIGHT RECORDING SYSTEM FOR NEWS REELS.

A highly portable sound recording system specially suited for newsreel and travelogue work, has been designed by Western Electric engineers and will shortly be made commercially available.

The whole system comprises but four main units-camera; amplifier; mixer, battery box and microphone, and has a total operating weight of approximately 180 lbs. The actual sound equipment weighs 100 lbs.

The moving coil microphone is featured in the system, while the amplifier unit is a remarkable piece of engineering ingenuity. This combines in one case both the amplifier proper and control or mixing panel, still leaving room for the storage during transportation of connecting cords, monitoring headphones, and microphone. This has a weight of 35 lbs. For convenience sake while operating, the amplifier may be removed from the main case and a long cord connection is supplied for this purpose.

The transformers in the amplifier have light weight coils and the use of lower power valves permit a redection in battery demands, thus making for considerable all-round decrease in weight.

The camera in this system records both sound and scene on one film, and the light valve method of recording (using the newly developed permanent magnet unit) is used.

The camera is driven from a 12 volt storage battery, a 12 volt cell supplying current for the filaments, with dry batteries for the plates of the valves in the amplifier.

From this power source the amplifier will operate successfully for 30,000 feet of film, equivalent to approximately one month's average newsreel work, and the 12 volt battery for the camera will work for 12,000 feet, requiring recharging about once in two weeks.

WESTERN ELECTRIC RECORDING OUTFIT SHIPPED TO AFRICA.

A complete Western Electric portable recording channel has been shipped this week to Central Africa for use by London Film Productions in the filming of "Congo Raid". This equipment has been especially designed by Western Electric for this type of work, as it can be easily transported and taken into the most remote spots where local conditions make ordinary recording equipment impracticable.

CYSTOPHONE,

Messrs. Sarkar Dutt & Co., Distributors of "Cystophone" Talkie Equipment should be congratulated on the special arrangement they have made under which, this only Indian Talkie set will be available on easy instalment system.

Considering the already large demand of the set, we hope, this latest offer, advantageous as it will be to the exhibitors will go a long way towards the possibilities of this popular set.

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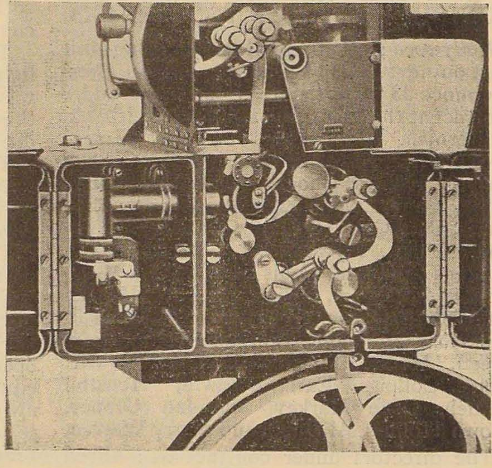

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The Film Used in Sound Recording.

By Charles Felstead.

(*Contributing Editor in Hollywood.*)

Introducing Mr. Charles Felstead :—Yes—He needs an introduction to our readers here, though he needs none in the United States, where his writings are very familiar to everybody who is anybody in the technical, specially the sound side, of motion picture production in America. Mr. Charles Felstead is Night Foreman of the Sound Department at the Universal Studios, witn all research and development work particularly under his supervision, as a result of which he is posted with practically all the latest information about Sound Recording. He is the Associate Editor of "International Photographer" and writes to almost all the leading technical journals of America, on Sound recording for motion pictures and on the allied fields of radio and communication engineering. Needless to say, it is with particular pleasure that we present to our readers Mr. Charles Felstead, who, we are sure, will prove of immense help to us in solving our sound difficulties. In this issue of "Sound and Shadow" he is writing a small introductory article on the type of film stock used for sound recording. From the January issue forwards he will be writing to us as Contributing Editor, a series of very instructive articles on Sound Recording, stressing more on the practical side of it, such as Microphone Placement for different positions, Low and High Frequency recording etc. This is going to be a very useful series for you, Sound Engineers in India.

The negative film stock used in motion picture cameras for the photographing of scenes is not the same as the film stock commonly employed in recording machines for recording the sounds accompanying the scenes. After exposure in a motion picture camera, the negative film stock is developed and printed on positive film stock, which in turn is developed after being exposed to the printing light. But in the film recording machines employed for recording sound in a track near the edge of a strip of motion picture film, positive film stock is used. There are two reasons for this: positive film has less "grain" than negative film, and it is much cheaper to purchase.

A positive print is made from the positive film stock used for the sound track in the same manner that a positive print is made from the negative film used in the camera. Paradoxically, to differentiate between the positive film stock and the ·positive print, the positive film that is exposed in the film recording machines is called the "sound negative", because the final positive is printed from it.

A piece of film that is exposed to light and developed has on it an image of the objects which reflected light against it and exposed it; but that image is not smooth and homogeneous: it is composed of a multitude of minute specks that cannot be seen individually under even the most powerful magnifying glass. These specks constitute what is known as the "grain" of film. Although they are not large enough in themselves to cause trouble, the specks have the odd faculty of so reflecting light that they appear to collect in groups and form larger specks.

These specks are crystals of solid silver formed on the celluloid film base, and as such they are covered with a multitude of little reflecting faces, or facets. A light shining on the crystals is reflected from one to another, back and forth, and cannot get through the film at that point because of the reflection and re-reflection of the light beam. This multiplies the apparent size of each speck many fold, and produces the optical illusion of a much larger black spot when light is thus shown through the film. The effect is really one form of what is known as "halation," and is termed "diffusion halation."

As far as possible, the grain of the developed and fixed emulsion should be maintained extremely fine, or rather the reflecting quality of the crystal facets should be reduced to the lowest amount by treating them chemically in the fixing solution to dull them, in order that the grain will not be evident in the film. Naturally, the more homogenous and smooth the image on the film, which is to say the finer the grain, the better the image will be.

The above is particularly true of a sound track of the variable density type (such as produced by an aperture of fixed dimensions and a sound lamp of varying intensity), because in such a sound track the exposure lines representing the high frequency sounds are

very narrow and very close together If these lines are not smoothly and evenly recorded by the film, the reproduced sound will not be a faithful copy of the sound that was recorded, because the light beam used in reproduction will not be cleanly interrupted by the striations in the sound track if the grain is too coarse, the reproduced sound may even have noise in it from that source.

Positive film stock is not used in motion picture cameras, because it is treated with a "slow" emulsion made up mostly of silver chloride cyrstals, with silver bromide crystals, sometimes added, carried in suspension in a solution of gelatine. Because of its composition, positive film stock requires a much greater exposure than the faster negative film emulsions, which are made up entirely of silver bromide crystals in place of the silver chloride crystals. From one to ten percent of silver iodide is often included in these emulsions.

The greater exposure to light required by positive film stock can be provided by slowing down the rate of speed at which the film moves through the camera or recording machines, or by increasing the brightness of the light that causes the exposure of the film. The result in either case is practically the same. But since the speed of movement of the film is kept at precisely ninety feet a minute in the cameras and recording machines in sound picture work, this speeding up is not possible.

Greater exposure of the film is easily accomplished in a film recording machine by increasing the intensity of the light source producing the exposure. It is usually not practicable to increase the light causing the exposure of the film in a motion picture camera, however, because the illumination used on sets is generally as in tense as the dictates of convenience and economy will permit.

Recently positive film stock with negative sprocket holes on special bases have been marketed by most of the major film manufacturers, especially for sound recording.

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Technical Tips

Culled from everywhere and nowhere

POETRY OF MOTION—WHAT IS CONTINUITY—CAMERA EYE—FILMING IN THE TROPICS—USE OF MINIATURES

POETRY OF MOTION

ONE of the advantages of a motion picture camera is its power to record the poetry of motion; and such movements introduced into scenic shots invariably increase their appeal. The water flowing in a trickling brook may relieve the fixity of its surroundings. A cow chewing her cud on the hillside, the gentle wafting of leaves in the breeze, a youngster wading in a shallow pool,—all add to the beauty of a scene. There is a real art in selecting the movement which is appropriate to the surroundings. Nature seems to have done this quite well herself. Peaceful animals in peaceful surroundings move quietly. In wild surroundings, animals may dart quickly into cover. Man, in man-made surroundings, moves more rapidly than all others. Airplanes and automobiles, people running to and fro, belong in a scenic study of a city, like Madras; they seem out of place in a pictorial study of quiet hill sides.

CONTINUITY, WHAT IS IT?

Now, what is 'continuity'? No less an authority than Webster's Dictionary defines it as the "quality or state of being continuous." Not very helpful; but it goes on to explain "continuous" as "without break, cessation or interruption." Now we have a clue! Evidently a motion picture having perfect continuity flows on "without break, cessation or interruption." Provided we have a good projector and good splices in the film, the picture is sure to do this *physically*, but will it do *mentally*? That is the question. By the arrangement of individual scenes or pictures making up a film, it must cause the separate ideas or thoughts to flow smoothly along in logical sequence in the minds of an audience. In other words, the picture must tell a story—a continuous or complete story formed by piecing together little separate stories writes Mr. D. C. Mc Giehan in Movie Makers.

Thus, if we have several pictures showing situations, which are related to one another and which can be related by the insertion of subtitles, we have a series of related events. If we further connect them on a basis of time, putting the one which normally occurs first, we introduce in the viewer's mind a series of related ideas flowing along "without break, cessation, or interruption," and in a logical sequence. We find that "*continuity* as applied to a motion picture, *is that quality achieved by a choice and arrangement of separate pictures, scenes and subtitles so that they will induce in the minds of an audience a series of related ideas flowing into each other and following each other in logical sequence.*"

Possibly the simplest degree of continuity is that secured by arranging still pictures in a photograph album, so that they will tell a story. But it will be rather a staccato story, with physical and mental blanks between the photographs. This is also the type of continuity of the familiar comic strip.

In a motion picture, the separate images or frames are already joined for us, both physically and mentally, each time an action or movement is protrayed. We deal now with units of scenes, each scene being complete in itself, and our problem is to have the several scenes related closely enough to tell a smoothly running story or, to avoid gaps.

To do this, we should have a *plan*. If we prepare such a pre-filming continuity, we know exactly what scenes we want to get and we can take them at our convenience, to be assembled later in their proper sequence.

Now, assuming that we have got all scenes germane to the subject, and assuming that we can arrange them in logical sequence, we must look at the slowly assembling picture from the point of view of clear transition between scenes. For instance, suppose we show a scene of a mother carrying her child

out of the house and putting him down on the lawn. This is followed immediately by another scene of the same child, now covered with mud and enjoying himself splashing in a puddle. Obviously, the scenes are related ; it is the same child in both scenes. However, when an audience begins viewing the second scene, their minds may well begin to wander in an attempt to learn how the child got from the one position to the other, whether he was coaxed there by another child or whether he wandered there by himself *Just as soon as an audience begins to think of an action that is thus passed, it loses a full appreciation of the scene being shown currently. And thinking of one scene, they miss several scenes. It is often in this manner, because of disconcerting gaps in story content, that much of a picture's value is lost and its enjoyment by an audience diminished.* Clear continuity would have been provided by a middle scene of the child on his way to the puddle, with possibly both terminals of his little trip included in the field of vision. To achieve good continuity, it is occasionally necessary to insert an explanatory scene or sub-title previous to two related scenes, also.

To summarize, therefore, now that we know what continuity is, the way to arrive at it is first, to have some definite plan of the story we want to tell ; second to photograph a sufficient number of scenes so that we will not lack transition material ; third, in the editing, to reject those scenes which arouse questions not immediately answered (unless we are after dramatic surprise) ; fourth, to insert the minimum number of subtitles sufficient to tie the picture together ; fifth, to assemble the material into a unit which leaves no question unanswered. These are the rules of the game and following them will yield the greatest satisfaction and the best results.

THE CAMERA EYE & THE HUMAN EYE.

The lens and the eye differ in their appreciation of light and beauty. In the first place, the eye more readily takes in the grandeur of distant mountain ranges, whereas pictures of the same scene are often disappointing. Unless special filters are used, a distance haze which will not bother the eye, often may obstruct the view for the camera. The eye, adjusting both its iris and sensitivity of its film automatically, may not appreciate how dark it really is under the shade of trees. Sometimes in closer surroundings, the eye is distracted by the sight of a garbage can on one side and an ugly barn on the other, but the camera, carefully placed, may record only the beauty between the two. There is a little knack in training one's eyes to see only what the lens will see.

TROPICAL FILMING

Mr. Len Roos, American Cinematographer, recently asigned by Universal to do some animal pictures in Java, reports in the columns of the "American Cinematographer" as follows :

"The thing to suffer mostly, however, was the microphone. We kept the microphone in a humidor in which we had placed Calcium Chloride until a minute or two before we wanted to use it. The damp-sweating atmosphere of Singapore affected the microphone more than any other piece of equipment we had with us. A microphone of the condensor type which we had for picking up the sound is naturally affected more by atmospheric conditions than any other type. Contraction and expansion of the materials directly in line with the picking up of the sound is a serious matter. We kept the microphone, for this

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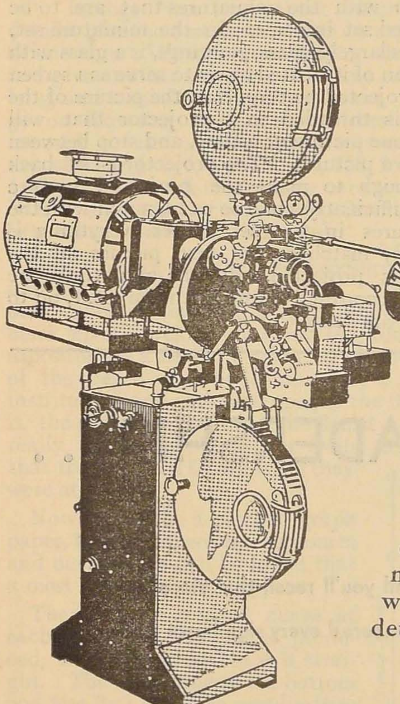

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reason, in the humidor constantly......in fact, we called it the "Mike Incubator." We had to handle it like a sick child. Placing it back in the humidor immediately we were finished, or replacing it with a fresh microphone if we were compelled to expose it to the atmosphere for too long a time.

"In my opinion, *the only successful microphone to use in that climate is the ribbon type.* The dynamic mike is affected by the winds ——the condenser is affected by atmospheric conditions. The Ribbon Mike is the only type available that the atmosphere will not injure in its reproduction values. The ribbon, hanging as it does between the two elements, has a great flexibility in contraction and expansion that is advantageous under tropical conditions."

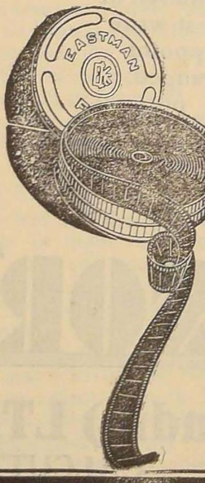
IMPORTANCE OF FOREGROUND

When artists paint scenes, we hear them speak about the importance of the foreground. "Yes," you say, "but they can put in foreground when none is there." "And so can you," answers the artist photographer, "if you are willing to go out of your way a little in search of beauty, to climb a tree or a neighbouring hill or even to lie flat on the ground at times. Remember, too, that somebody may pick a branch from a tree, hold it a few feet in front of your lens and swing it gently with the breeze. What more could you want for a foreground ?"

MINIATURES

The process in motion pictures of introducing full size people into scenes with small miniatures to give the illusion that the people are in the same scene and that they are pigmies in size compared to the miniature, is done by the projection process. Conventional scences of people are first photographed doing the required action. Then a miniature set is built up with the miniatures that are to be animated set in place. In the miniature set, which is largely glass paintings, is a glass with a portion of it treated so as to serve as a screen for a projected picture. Now the picture of the people is threaded in a projector that will throw one picture at a time, and stop between each two pictures. The projector is set back far enough to make the projected picture seem sufficiently small so as to match with the miniatures in the set. After everything is carefully matched, the first picture of the people is projected, and the miniatures are posed accordingly, and then the next, on to end of the scene,

CONTINUED LEADERSHIP...



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Density, Contrast, And Filters.

" Density," " Contrast," " Filters," are very common words in the vocabulary of the Photographer. But it is only a very few who have gone to the fundamentals of the thing, and know exactly what is meant by those terms, and the specific purpose for which they are used. The following article, extracted from the very instructive bulletin issued by the Institute of Amateur Cinematographers of England, will be found extremely useful in this respect.

LET us start with a roll-film camera and a few rolls of film. We set up the camera in front of a piece of white paper, and in a place where the light is constant and without further worrying about mechanical details, give the first piece of film an exposure of one unit. We will now wind on the film and give another exposure, this time twice as long, and a third, twice as long again. If we go on like this we shall have pieces of film exposed to an evenly lighted surface with exposures of 1, 2, 4, 8, 16, 32, 64, 128, 256, 512, 1,024, and as much more as we care to go on. When this is all over we develop the films we have taken and look at the result.

Now we shall find that the exposure of one unit has left no trace on the film. The two-unit exposure has left a very thin layer of black silver developed out, and the four-unit exposure has a deeper deposit. The thickness of the deposit can be measured by a special instrument, and the more opaque the deposit is, the greater is said to be the density. (The really clever people call it Delta to show that they learned Greek when they were at school.)

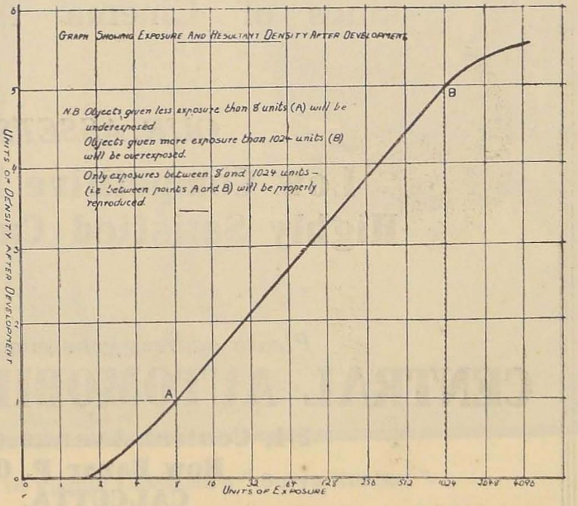
Now if we take a piece of graph paper, and put down our exposures and densities, it will be found that a most curious thing happens.

There is only a small curve at each end of the line that is produced, and a great deal of it is straight. The curved bit at the bottom end (see fig.) is due to peculiarities of the film itself, and the curved piece at the top end merely means that we are getting to the point where we have exposed every particle of silver in the film fully, and that nothing more can be developed out of the emulsion.

When we take photographs we are concerned with the straight part of the line—in this case with exposures between 8 and 1,024 units—and the business of giving correct exposure is to make sure that all the intensities of light that reach the film fall between these two points. The intensity of the light varies with various things, and the exposure meter measures the variation. (Note that if the light is twice the intensity, the exposure is halved, and we may refer to our units of exposure as units of brightness, if we want to. This is rather convenient.)

We see now that our film will record faithfully objects in front of the camera that have brightnesses of between 8 and 1,024 units. If the shadows, for instance, of the objects send out only 4 units of brightness, they will not fall on to the straight part of the line in the figure and will be under-exposed. Similiarly, if the sky reflects to the camera more than 1,024 units of brightness, then the sky will be overexposed.

Now it happens naturally that there is seldom a range of brightness on ordinary scenes of 1 to 128 (that is 8 to 1,02!) and for



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that reason we seldom have trouble in having a film that is under-exposed in the shadows and over-exposed in the sky. But it quite frequently happens that the range of brightnesses is not nearly as great as this.

In these cases we say that the contrast of the scene is low. Contrast means, naturally, the difference of the range of brightnesses.

The case we discussed in the last paragraph where the range was 8 : 1024, is one of *high* contrast. When we have a range of brightnesses of only 8 : 128. then we are in a difficulty. If we expose so that the shadows fall at point "A", then the brightest parts of the picture will only give an exposure of 128 units.

There will be very little difference between the darkness of the shadows and the brightness of the sky. The sky will appear half black, and not at all as it should be. On the other hand, if we arrange for the sky to be fully exposed, the shadows will be so light that the film will not seem dark enough.

This seems at first sight a very great drawback to photography, but luckily we have ways and means of altering these things to suit our own purposes. We use filters.

Filters are coloured pieces of glass or gelatine which are put in front of the lens, and their action is to increase the contrast of the scene in front of the camera as far as the film is concerned.

Supposing that we have a scene with a low contrast (8 : 128) and we put a yellow filter on the front of the lens. The yellow rays will pass through this filter, and assuming that the film is sensitive to all colours, will have the same intensity as before. The green rays are rather held up, since green is a combination of blue and yellow light, and while the yellow rays in the green can pass through, the blue ones are reduced in intensity very considerably. The exposure that they give is thus a good deal less than before. The blue rays can hardly get through the yellow filter, and their action is, therefore, even less on the film than the green rays.

Now we will suppose that yellow, green and blue rays all had to begin with an intensity in the brightest part of the picture of 1,204 units, and in the shadows an intensity of 64 units. The range is 1-8. In passing the filter, the yellow rays are not altered, and in the brightest parts are still 1,024 units. In the shadows they are also 64 units.

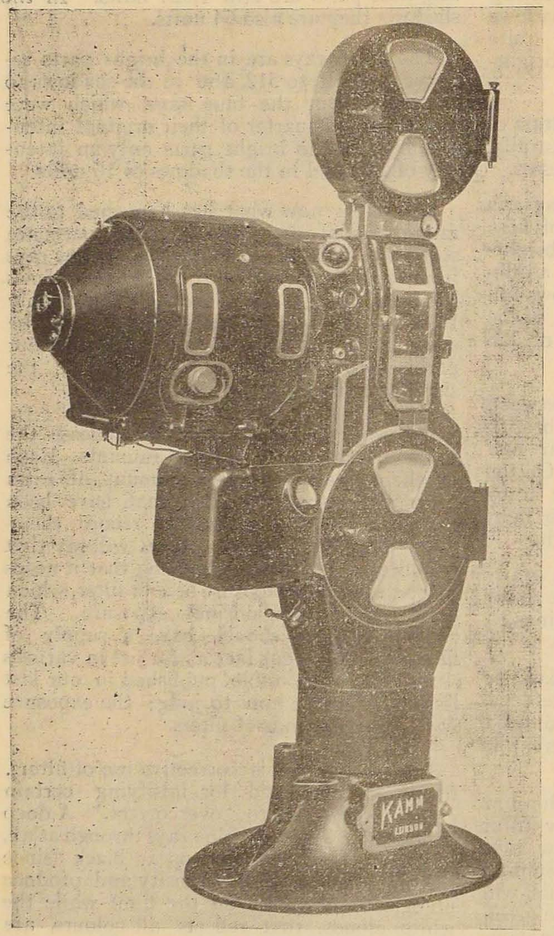
The green rays are in the bright parts reduced by half to 512, and in the shadows to 32 units. But the blue rays, which were reduced to a quarter of their original intensity, have in the bright parts only an intensity of 256, and in the shadows of 16 units.

Let us see now what has happened to the range of contrast. The brightest parts are still 1,024 units of intensity (the yellow rays from the sky, say) but the blue in the shadows has been brought down by the filter to only 16 units. So that the filter has increased the range to one of 16-1,204, or 1-64, so that our picture will look very much darker in the shadows and just as light in the sky.

Different filters are made to increase the range of contrast by varying amounts Each of them needs a certain amount of extra exposure, so that the blues that have been held back have a chance to record themselves properly, and the makers will say that one filter is a 2x filter—meaning that it needs twice the normal exposure or a 4x filter, which needs four times normal exposure. The cinematographer should have a supply of filters with different factors for use in various situations. The table published in our last issue will enable him to judge the exposure with different kinds of filters.

In addition to this corrective use of filters, filters are also used for falsifying certain colours, otherwise to 'overcorrect.' A deep yellow filter will let no blue rays through at all, so that a blue sky will appear black (since the blue rays have no intensity and produce no density whatever on the film) while the white clouds, that reflects all colours, are white in the final picture, and a very remarkable effect is produced. In the same way, by using a blue filter, the red parts of the picture can be made to appear black or by using a deep red filter, everything but red and a little yellow will come out black in the final picture.

It is not very difficult to think out just which sort of filter is needed for a specific purpose. But if you have trouble in doing so, *Sound and Shadow* will only be too glad to help you and put you in touch with the manufacturers, if necessary. A post card will do it.



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MADRAS			
Vel Pictures	Studio under construction—Recordiug equipment purchased.		
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BOMBAY			
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+Ashok Cinetone	Chhapan Churi (produced at Imperial Studio)		
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Imperial Cinetone	Temple Bells	Choudary	Sulochana, Zilloo, D. Billimoria
	Gulsanover	Homi Master	Sulochana, Zilloo
	Devaki	Sarpotdar	
Jayant Talkies	Veena Velli		
Krishnatone	(Closed down for the Present)		
†Kumar Movietone	Punjab Kesari	R. M. Vyas	Sultana
Mahalaxmi Cinetone	Nand-ke-Lala	Nanubhai Vakil	Zubeida, Modak
†Majestic Movietone	*Kaliyugani Sati	Behram Murzban	Dulari, Gaznavi
†Navayug Cinetone	*Alchemists (produced at Krishna Studio)		
Paramount	Thief of Baghdad		Moti
Ranjit Movietone	Tara Sundari	Chandulal Shah	Gohur
	Guna Sundari	Chandulal Shah	Gohur
	Rajputani	Nandlal Jaswantlal	Madhuri
	Kashmiri	Nandlal Jaswantlal	
	Babruwahan	Jayant Desai	
†Royal Cinetone	*Mahatma Muldas (Studio not fixed)		
Sagar	Phantom of the Hills	Ezra Mir	Jal Merchant, Sabita Devi
	*Educated Wife	Badami	Jal Merchant, Sabita Devi
†Sansar	Khubsurat Bala	D. N. Madhok and M. R. Kapoor	
Saroj	Malati-Madhav	A. P. Kapur	
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	Masked Terror	Bapurao Apte	Navinchandra, Gohur Karnataki
	Parasuram	Luhar	Navinchandra
†Shri Cinetone	Shrimati Manjari	Moti Gidwani	Mushtari, Govindrao Tembe
+Trilok Cinetone	Woman	Dr. H. R. Soni	Jairaj, Mubarak
+Usha Cinetone	Usha Haran	Varma	Sultana
†Vasant Movietone	Vasantsena		Mahomed, Vatsala, Padmavati Shaligram
†Vijaya Cinetone	Seeta Swayamvar		Gulab, Alaknanda
+Vishnu Cinetone	Surya Kumari	Dhirubai Desai	Shankarrao Khatu
POONA			
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The Theatre Art's Section

Indian Dance.

THE KATHAKA OF THE NORTH.

By R. Swaroop, Bombay.

In modern times our social, economic and political conditions are at their lowest ebb; similarly our intellectual and artistic attainments are in no wise in any better condition. The height of civilisation which ancient India had attained,—not a fraction of it remains with us. She had astounded other nations in political science and philosophy; Chanakya Niti still remains a pre-eminent treatise of political thought of those times; To her medical science, tribute by well-known authorities on the subject is often paid; also in art, the extant specimens still surprise modern artists and sculptors. The Ajanta paintings, the stupas of Sanchi and the sculpturesque poses of Chidambaram temples are only a few examples of many of them all over the country.

Dancing too had attained such perfection, dancing which is now dying out owing to lack of public appreciation. In ancient India dancing was an art specially cultivated by the fair sex, and women of highest families took part in it. Men also did much to raise the cultural standard of dance and did develop it fruitfully and it was amongst these men that great dancing masters and students of the technique left well codified scientific knowledge on which this art could develop further. In recent times too, there have been men who were expert dancing masters of their own type of dance, but there were very few amongst these people who had any literary education, and so did not leave any written record-about their work, while amongst the educated, very few care to learn it as a practical art, because of the strenuous and unrelenting work its mastery involves.

Classical dances still extant in India are Kathaka dance of Northern India, the Kathakali dance-drama and the Sadir or Nautch of South India. There are besides these, other types of dance both in North and South, such as Garba dance of Gujerat, known as folk-dance, and the ritualistic dances by the Devdasis in the South.*

Kathaka dance is partly Lasya and partly Tandava. Where the expression of Bhavas comes in, it is Lasya, while the vigorous foot work fitted into varying tals on tabla is Tandava. Mythologically it is attributed to Parvati as its first exponent, and in olden times was practised by ladies of highest families. Kathaka means one who relates a story *i.e.*, a Kathanak. The themes of this dance are taken from the Ras lila of Sri Krishana and mostly depicts the Bhavas of love of Radha and Krishna.

Some Bhavas of Kathaka dance are as follows—(1) Sri Krishna comes and asks the Gopis to get on both sides before beginning the Ras lila. (2) Gopis come to fill their jars from the Jumna river and on hearing the flute being played leave their jars and look for Krishna. (3) While a Gopi is taking her water-filled jar home, Krishna comes and breaks the jar and the Gopi is drenched and shivers from cold. (4) The lifting of mount Govardhan on his little finger by Sri Krishna. (5) Cupid shoots arrows at the heart of Radha. All these themes are expressed by expression of face, hands and by other gestures.

This dance is very difficult and complicated. Every pose, motion or movement of the body should be in tal or rhythm. In order that the reader may be able to understand its intricacies, I give the following diagram

* There is no special dance type in South India called the ritualistic dance of the Devadasis. The Sadir or Nautch is not separate from it and of it also, the Devadasis are the exponents. Only it has two varieties, one religious and performed in temples by the temples' appointed Devadasis and another secular, done for public and private entertainment by other Devadasis. The themes of the two naturally differ—*V. Raghavan.*

which shows how in Tin Tal, the motion of hands and feet, head and eye-brows and even the breathing is co-ordinated with each other.

Tal.	1 (Som)	2	0 (Khali)	3
Matra.	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
Feet.	1 2	3 4	1 2	3 4
Hands moving on both sides.	1 R. H.	2 L. H.	3 R. H.	4 L. H.

When hands move differently, it is like movement of fish swimming in a pool of water while in Khali the first finger and thumb make a circle. The eye-brows should be moved five or six times and the head thrice at 7, 8 and 9 and then thrice again at 15, 16 and 1. Breathing should be regulated to four times in one tal.

This would show how difficult this art is. I expect that many of my readers would have seen some kind of dance, but yet very few know what really this art is. Many people understand by dancing a few motions of hands and hips, but knowledge of the real art of dance is very scarce now among the public.

Kathaka type of dance is from Northern India and its centre is chiefly Lucknow, in the United Provinces, where most of its exponents are found. There in the family of Prakashji Maharaj Beendadeen has been a great exponent of this type dancing, and still his sons Achan, Lachoo and Sambhu Prasad, and his disciple Pandit Sitaram Misr, are very good exponents of it. Particularly Pandit Sitaramji has attained a wonderful mastery of the technique as well as in the expression of emotions. These are the few dancing masters who have such mastery of their subject.

During the last decade it seems that some efforts to revive Indian dancing were made and are still being made, and the public is being brought round to appreciate and patronise this art, and it seems that the public is getting more and more interested in the revival of dance.

Some Westerners came here with good intentions of reviving Indian dancing, yet their culture and physical build is so different from ours that for them to succeed in mastering this art it must take a prodigiously long time, particularly the Indian rhythm or Tal on which Indian dance is completely based. And since they cannot afford to spend too much time here learning the art, they show spurious stuff gathered from here and there, and thus not only degenerate public taste, but do incalculable harm to the art by leading it astray.

Two Indians who are now doing work for reviving the art of Indian dance are Sjt. Uday Shanker and Smt. Menaka. Uday Shanker has just returned to U.S.A. after an Indian tour, in which he says he got good reception and his art was much appreciated by the public. But some criticisms that have appeared in the press by well known critics put his art at a very low level, the most noteworthy feature of which is that they refuse to recognise his art as anything Indian "except for the fact that it is danced by an Indian." I have seen his performance in Bombay and I quite agree with these critics and not the eulogising publicity that he got in Bombay.

Smt. Menaka began her poineering work some six years back, and since then she is studying Indian dance. Before showing any of her performances she would master the technique faithfully, and only then she will give it to the public. She is a disciple of Pundit Sitaram Misr. She is also working at a translation of the Bharata Natya Sastra along with Prof. K. T. Shah.

Sjt. Rabindranath Tagore has also started a school of dancing at Shantiniketan, but that type of dance constitutes only a few Indian sculpturesque poses and the remaining is made up by Danish Eurythmics, and so cannot be called Indian dance. I have no objection in accepting it as an innovation of the Poet but it is not at all Classical Indian Dance.

In Southern India, the press is taking keen interest in educating public about this art. A great deal of it is still preserved in that part of the country. In the south Devdasis

(*Continued on page* 58.)

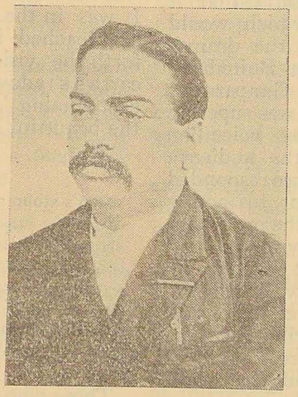
Ganapat Rao Joshi

GREATEST ACTOR OF THE MARATHI STAGE.

By Mr. Datar.

(The Dramatic Research Society, Poona).

IT is certainly a matter for regret that those who live outside Maharashtra and know little of Marathi Literature are naturally in the dark about the condition of the Marathi theatres and the intrinsic merits of some of those who have enriched and elevated it. Fortunately, however, an interest is being created and fostered by catholic and cultured minds in the present condition of the Marathi Stage and its influence on the public mind. It is hoped that the following few lines, an humble attempt at giving a brief life-sketch and appreciation of one of its greatest actors whose influence has proved to be lasting and whose memory, most loving, would help the movement and remove some of the ignorance and prejudice regarding the dramatic activities in the Deccan.



Ganapat Rao Joshi.

The Chief of Ichalkaranji having visited all the prominent theatres on the Continent of Europe and witnessed the performances of many an illustrious actor, is reported to have conclusively said that though stagecraft has by far advanced in other countries, still in acting or character representation Maharashatra could boast of being in the ascendant. He had of course, in view the late Mr. Ganpatrao Joshi, who was, as he remarked, a dramatic genius and the pride not only of India but of the world. It is truly remarked that an actor, like a poet, is born and not made. Ganpatrao's life is an example which exemplifies this statement. What Hamlet (whose role Mr. Joshi so faithfully played) said of his father holds true in the case of Ganpatrao too.

> " He was a man, take him for all that
> I shall not look upon his like again."

Of the early life of Ganpatrao, little is known. Born on 15th. August 1867, at Rajapur Dist., Ratnagiri, he was the only son of a poor Brahmin, who died shortly after his child had seen the light. Ganpatrao was left to the care of his widowed mother, whose fondness for her only son overruled her sense of duty of bringing him up and educating him. He attended the village School and was little interested in books or games. Everything we know about him during this period goes to show that he was fond of nothing except imitating others and playing the roles of various persons he would come in contact. In the brain of this neglected child, the footlights were shining more brightly than the books or Bazzar shops.

Urged on by this 'Acting-lust' and harrased by 'chill penury' Ganpatrao, while yet in his teens, bade good-bye to his sweet home and joined a dramatic company with some of whose members he had formed a scraping acquaintance.

His merits earned him distinction and slowly but surely he came to be known as a 'budding actor'! Fate however, had a surprise in store for him. The company running into debt had to be dissolved, and Ganpatrao had to wend his way homeward. For some days, through the persuasive pressure of his mother he remained at home idle and inactive. Soon a call came to him in the form of a request from Mr. G. Joshi of Tams, who had but recently started a new dramatic company, This was a turning point in Ganpatrao's life. for it was while working in this company that he was introduced to Prof. Kelkar who initiated him into the beauties of Shakespeare and

lent him guidance and counsel in his career of glory and greatness.

When Ganpatrao took up the calling, the Marathi Stage was in a condition of utter neglect and depravation. A dramatic company was the last resort of a gentleman and was mostly composed of those who were illiterate, vicious and vulgar. Gradually however a change for better was coming over the stage. The old legendary dramas were given up for new ones, in which social problems came to be discussed. Translation of English dramas became the order of the day. It was at this juncture that Ganpatrao guided by Prof. Kelkar, a lover of Shakespeare, began playing the role of Hamlet. His representation of the great character revealing every shade of his subtle and elusive personality was so perfect that his fame as the best actor of Maharashtra spread like wild fire and attracted all kinds of audience, both native and foreign. Side by side, with the renderings of the English dramas, historical dramas came into vogue. A spirit of renaissance was abroad and it was but natural that it should express itself in a form which would appeal to all classes alike. Of the dramas that caught public fancy " Rana Bhimdeo " was singularly successful and Ganpatrao's acting of the role of the "hero" was superbly thrilling. With his thundering voice he would stir up the feelings of the audience to a frantic pitch so that the house responded to every wave of sentiment that his acting conjured up. He soon became the proprietor of the company he had so loyally served and managed its affairs most ably till death relieved him in 1922, of that heavy responsibility. His loss was mourned by all who vied with one another to pay their tribute to the departed soul who had for over a score of years entertained and inspired the whole Maratha people.

All Maharashatra is unanimous in acknowledging that Ganpatrao was an actor of almost unsurpassed ability. He could act any role and that too to such a perfection that the whole audience " wondered ". It is true that the magic voice of Balgandharva has cast a spell over the young minds of the Deccan ; still as far as acting is concerned, Ganapatrao has no equal. He could make the audience laugh with him and the very next moment he would carry it off its feet and there would be sighs and sobs all around. He could play the part of Saint Tukaram so stirringly that the credulous audience would bow down in a body and shed tears of grief at the latter's (supposed) ascent to heaven. Certainly he was and is still ' the uncrowned king of the Marathi Stage '

Mr. Joshi has been truly called 'the Garrick' of Deccan.' Like him he tried to popularise Shakespeare, and succeeded in an amazing degree. In a way Ganapatro's work was more difficult and demanded more skill and art. Garrick acted before an audience to whom the mind and art of Shakespeare were not unfamiliar. Ganpatrao, on the other hand, had to appeal to the feelings of those to whom the dramatist was but a name, and his mind but a mystery.

It is however in his role of Saint Tukaram, that Ganapatrao was at his 'crowning' best. His acting was an extraordinarily rich and suggestive interpretation of the philosophy of that great man whose name has become a household word among the Hindus. His art was here sublimated into the service of God. It was in the service of spirituality that his art reached its perfection where it bodied forth the vision of the Actor-Artist, " with earth's shadows flying and Heaven's light for ever shining ". Then was one reminded of the beautiful lines of Browning :—

" Through such souls
God's stooping, shows sufficient of his light for us
To rise by in the dark. "

(*Continued from page* 56.)

are the repository of dancing and without them it would have been completely lost to us.

Those who desire to learn dancing should learn the traditional technique first, and only after having mastered it can they hope to create something of their own. This technique should be learnt from some expert exponent of the type of dancing one wishes to learn. Otherwise any work in the direction of reviving this art would be doing more harm than good. If Indians want that dancing should hold the same place in our life and society, as it once did in the past, there should be persons in every family working for its revival and learning it as a practical art. Only then shall it reach to that pre-eminent position that it once held in our social life.

Music Section

News and Notes.

BHAVUKA.

In the October issue of the Tamil Monthly *Kalaimahal*, Madras, Mr. N. S. Ramachandra Sastry has contributed an article on Carnatic Music, containing a very general survey of the field. Mention is made of the renowned songsters of the past, and of those who distinguished themselves as master exponents in different instruments. Telugu, Sanskrit and Tamil composers, past and contemporary are also noticed.

* * * *

The International Review of Educational Cinemotography, Sep. '33, contains a long article by Mr. R. Assagioli on Music and films and on the healing powers of Music. Without music, the writer says, there is a feeling of something wanting in a picture.

The account of the healing powers of music and its effects on the hearts of men must convince people here that the Indian musical tradition is not indulging in extravaganza when it holds that Ragas heal men, create welfare, injure when badly sung, that they rule animal hearts and even the elements of nature.

* * * *

Indian Art and Letters, (London) Vol. VII. No. 1., first issue for 33, contains two articles on Indian Music.

1. Mr. Philippe Stern, Asst. Curator of the Guimet Museum, Paris, has contributed a valuable paper on the *Theory of Raga*. Raga which is so obvious to the Hindu is difficult for the westerner to fully understand. Raga is described as "an atmosphere, a musical colouring" and as "far more precise and much richer than amode." "On the same mode there are several Raga(Ragas). It is not exactly a mere "musical outline", tho' it is something like that "which is to be clothed with varied ornaments." It is "beyond the mode and short of the melody" but richer than both.

Hindu music is rich in "modes, rhythms, and styles." Regarding the Raga, the writer emphasises that "while there are notes on which the musician dwells, there are also others that he avoids and the colour their absence gives is sometimes stronger than that given by the principal notes." Besides, "prescribed ornaments and movements enrich each particular Raga, vibration, rapid trills" etc. Above all, there is the feeling and the emotion of a Raga.

The article illustrates the points with some examples. The difference between the Raga-music of ours and the music of the west is pointed out.

2. *Dr. A. Bake's Researches in Indian Music and Folklore.* Dr. A. Bake has published a short diary-account of his Research activities in Indian Music and Dance, since his arrival here in India, in 1931. He has visited Bengal, Nepal and South India and has taken records of folkmusic, religious music, recitation of Sama Veda and other Mantras also and films of many folkdances, conditions of people, rituals, architecture etc., and photographs of musical instruments, ritual-mudras etc. Surely Dr. Bake's work is remarkable; it may do for our music, especially folkmusic, what Mrs. Stan Harding is doing for the cause of Indian Dance.

From the accounts of Dr. Bake's activities we see that Bengal and Santiniketan are too much with him. Surely India is not exhausted by these two names! He speaks of kirtan as a "special product of Bengal culture." Further activities may show him the Maha-

rashtra Samkirtana and the South Indian Bhajana.

* * * *

The University of Madras arranged some lectures of Dr. Bake some time back. We listened to his first lecture on *Hindu Music*. There was nothing remarkable or even informing to us. We noted that what he calls and sings as Bengal folksongs are too much with him. His records of Indian music must be taken for illustration, more than his own singing of the Indian songs. Towards the end of the lecture, he demonstrated, with the help of a record of a western gipsy-song, that the Indian mode of singing is available outside India also. The gipsy-song was very poignant; began like a strange music, passed into a recognisable Indian manner and then ended as it began. Dr. Bake also pointed out that originally the Indian mode of music was the music in the West also which changed subsequently.

ARUNAGIRINATHA

This month, during the week beginning with the 20th, some enthusiasts here, in Triplicane, Madras, celebrated the annual festival of the Jayanti of Sri Arunagirinatha, one of the renowned Tamil music composers, a saint and a poet, the author of the celebrated divine hymns called Tiruppuhazh. Elsewhere in this music section can be seen a special contribution on Sri Arunagirinatha. We hope that in future, the Madras Music Academy will celebrate the days of such Tamil composers also in the same manner as it celebrates the days of the Telugu, Canarese and Sanskrit composers.

ONE MORE MUSIC CONFERENCE.

We see it announced in the papers that this December, Madras is going to have two music conferences. Besides the usual annual music conference of the Madras Music Academy, the Fine Arts Society, which became suddenly over-active this year, is holding another conference. Music conferences cannot be too many; but it is very difficult to really help the cause of music and to do genuine work. We wish the new movement success with the hope that the emphasis will not be on competition but upon service for the cause of music. A conference is not a mere series of Kutcheries. And further, movements must work with mutual amity and understanding, dividing the fields of work, and trying to makeup each other's deficiency and thus, supplement each other.

THE MUSIC ACADEMY ASHTAPADI COMPETITION.

The competition in the singing of Poet Jayadeva's Gita Govinda Ashtapadis, which was announced by the Madras Music Academy some months back, as noticed in a previous number of this magazine, was held during this month. Some boys, girls, a few gentlemen and a few ladies competed. Among the competitors, two were from mofussil, from Andhra, one a member of the medical profession and another, a police Sub-Inspector. Gana Mandir was fully packed with visitors and Mr. T. L. Venkatarama Ayyar, Mr. T. V. Subba Rao, and Mr. C. R. Srinivasa Ayyangar sat as judges while the candidates sang two pieces each. The judges selected Srimati Rajammal, daughter of the late renowned songster Pushpavanam, as the first prize winner and Srimati Tulasi, daughter of Mr. Shama Rao, Advocate, Mylapore, as the next.

It must be pronounced that the function as a whole was a failure and there was sufficient ground for withholding the prizes, since, none sang well. There was nothing special about the function as an Ashtapadi competition. Mr. S. Satyamurti pointed out in a speech at the end of the competition, that one of the scores on which the candidates were to be examined was the correct articulation of the sweet Sanskrit Sahitya as written by Jayadeva. On this score alone, it can be said that none deserved a prize. Besides, the judgment of the judges of the best of the competitors passes comprehension.

The Ashtapadis are still being piously sung in Tamil land in the traditional Bhajana. They were till sometime back even rendered into Abhinaya. The songs are traditionally sung in certain Ragas. Not only could anyone never realise the specialities of Jayadeva's songs on hearing the competition exhibition but many were greatly annoyed also on the candidates having left the traditional Ragas and improvising in Hindustani Ragas. A set of the candidates trained by Mr. Parur Sundaram Ayyar of Mylapore, two of whom were given the first and second prizes, sang the Ashtapadis in stagey Hindusthani modes. Though such competitions are good, they are never good if they are to be conducted in this manner.

Sri Arunagiri Natha

N. S. Ramachandra Sastri, M. A.

பத்தித் திருமுகமாறுடன் பன்னிரு தோள்களுமாய்த்
தித்தித் திருக்கு மமுது கண்டேன் செயன்மாண்
டடங்கப்
புத்திக் கமலத் துருகிப் பெருகிப் புவனமெற்றித்
தத்திக் கரைபுர ளும்பர மானந்த ஸாகரத்தே.

—Srimad Arunagirinatha.

The contribution of South India to the development of Indian religion, art, and culture can be said, without exaggeration, to be inestimable. Taking religon alone into account, it has given to the world a Sankara, a Ramanuja and a Madhwa. The declaration of Sri Krishna in the Gita that He will appear in every age to uphold Dharma when it sinks low had its fulfillment in the Dravida Desa as elsewhere in India. The glorious band of Acharyas like Vidyaranya, Desika, the Nayanars and Alwars, philosophers and poets like Appayya Dikshita and Nilakanta Dikshita, all fostered with tender care the Vedic religion which sought refuge in South India after Hindu hegemony vanished in the North. And one of the greatest of these great souls who fed the torch of our religious heritage with the fire of his spiritual genius and kindled it into a glowing flame of freshened brilliance was Sri Arunagirinatha.

Arunagirinatha was born nearly five centuries ago in a village called Mullundrum near Tiruvannamalai, and came of the Gauda Brahmin stock which had long ago emigrated from Bengal and settled in these part under royal patronage. The authority for the historical details mentioned here is Professor V. Rangacharya Avl., of Presidency College, Madras, under whom I studied Indian History. It was usual for the male children of those families to be named after the Deity of the Shrine of Tiruvannamalai, and we have also a Sanskrit commentary on Kalidasa's Raghuvamsa written by one Arunagirinatha. The history of the Mullundrum family can be traced as far back as the 11th century A.D., and its annals are distinguished by a long line of eminent scholars and poets. The latter were known by the general name Dindima Kavi, the most famous of them being Rajanatha Dindima Kavi. The learned professor is of the opinion that Arunagirinatha must have lived in the reign of Praudapratapa Devaraya II (1422-49 A.D.), Emperor of Vijianagar, and probably not later than the first decade of the rulership of his son Mallikarajuna Immudi Praudadevaraya, whose inscriptions cover the period between 1450 and 1483 A.D. Arunagirinatha had a profound mastery of both Sanskrit and Tamil, and his own works bear ample testimony to this fact. There is internal evidence in his works which throw a good deal of light on his life. He had the greatest respect for Sanatana and Varnasrama Dharma, though he was a recluse and a mukta, and this he shares with Sri Ramakrishna and others who always emphasised the fundamental importance of the vedic path to mumukshus. He says in a verse

'நாலான வேத நூலாகமாதி நானோதிலேனு மிலை',

and this he would never have said if he were not qualified for it as an adhikari. Many similar proofs can be adduced from his works.

In the current stories of his early life there is uniform mention about the Saint's addiction to worldly pleasures, supported by passages in திருப்புகழ் (Tiruppuhazh) expressive of remorse for having lived the empty life, ridden with passion and sensuous thirst, of the ordinary run of mortals. But I am not inclined to give credence to this view. Similar passages are found in the works of Sankara and other Acharyas. Besides this the Indian temperament has always evinced a weakness (though pardonable) for weaving a mantle of myth and legend around any great personality and making good or evil prominent by contrast, or if there is no contrast, to create it. Hence it is we read of Asoka ascending the throne red with the blood of his kin, and of Kalidasa tending cattle in the meadows during his boyhood. The account of Arunagiri's early life is only another instance of this kind. Also, a great soul is agonised by the mere remembrance of the fell power of anadyavidya (original ignorance) and our gurus often uttered warnings against its influence by references to experiences cited by them to be their own, but which were not such in fact. Arunagirinatha might have lived the life of an ordinary householder, but after his renunciation of the world he could only look upon that life with grief and re-

pentance, and embodied his feelings in many of his verses.

That Arunagirinatha had a wide following in his own time is borne out by a perusal of his works. Many of the ruling monarchs of the period paid him homage, and among them, Prouda Deva, whose dominion extended over the entire country south of the Tungabhadra and Kalisai Sevakanar, who ruled in the vicinity of the Kaveri probably as a provincial administrator of the Empire are mentioned in the Tiruppuhazh. Arunagirinatha was no less noted for his deep erudition than for the saintliness of his life, and his victory over Villiputturar in literary contest is a classical anecdote. He toured extensively in all the districts of South India visiting famous shrines, and a map of the route of his pilgrimage would prove valuable to students of history, of religion, and of literature alike.

A Tamil verse begins with the words வாக்கிற் கருணகிரி meaning that Arunagiri was celebrated for the grandeur and beauty of his style. He made a deliberate choice when he utilised Tamil, the language of the masses, as the medium for his message. In fact every leader of religious revival during the Medieval age resorted to expression in the vernacular in the various provinces. Also these leaders were poets and even musicians in most cases, and thus could sway the heart of the entire populace. Arunagiri was a wizard in creating phrases and out of an alloy of the richest Tamil and the most graceful Sanskrit he made jewels of expression, dazzling in beauty and exquisite in design. The Sandappa (சந்தப்பா) was made vibrant with the deep-toned music welling up in his heart; it took up and communicated to the world the shower of inspired melody issuing forth from the lyre of his Muse. A writer of religious poetry is necessarily constrained to paint on a circumscribed canvas, but by a few lines of verse Arunagiri could conjure up before the mind the glorious flush of the morning sky lit by the rising sun, the rich heaviness of the scent of fruit and blossom in a tropical forest or the calm and cold beauty of nature enfolding the grief of a lovelorn maid. For pure jingle and lilt in expression, he would weave chain upon chain of words, laying bare the voluptuousness of beauty which language could assume. He would take the most unlikely Sanskrit expressions, string them together in the body of a poem and out of this make a garland of surprising unity and beauty. Some of his Viruttams contain Sanskrit compounds which rival the sonority and stateliness of those of Bana. But all this mastery of mere expression was made by him to subserve his one aim, the spread of his message. So much so that his greatness as a creative artist in the realm of music lies half concealed in the background. For, by a careful scrutiny of his poems, we can easily recognise him to be a master musician endowed with great originality. He makes some references to music which only a skilled practical musician could have done. His amazing skill in creating a marvellous variety of rhythmic patterns in their application to music, his achievement in making them serve the practical needs of the art, and above all his creation of a musical style stamped with the greatness of his genius reveal to us perhaps the most charming aspect of his personality. He belongs to the band of saints who were also musicians, like Mira Bai, Purandara Doss, Kanaka Doss and Tyagaraja. Like them he preached through music, and condensed philosophies in a song. It is a pity that the music to which he set his hymns is now lost to us, as is the rest of the music of those bygone centuries, but his words live and still make the hearts of devotees throb with love and hope.*

Sri Arunagirinatha is said to have composed 16,000 hymns (திருப்புகழ்), out of which only about a thousand have come down to us besides other compositions like கந்தரநுபூதி, கந்தரலங்காரம் etc., in the familiar metres. All his poems are, as indicated by their general title, in praise of his Ishta devata, Sri Subrahmanya, a Saguna embodiment of the Brahman of the Vedanta. In the whole range of his compositions, he displays a noble catholicity of religious outlook, and he looks with the eyes of a Vedantin on the various deities of the Hindu pantheon. He can be claimed to have exerted a unifying influence with the aim of harmonising the superficial differences of the different sects of Hinduism; and he did effect a synthesis between the doctrines of the Sivite and the Vaishnava. He sang with the same fervour and deep devotion about the leela of Rama Krishna and other Avatars of Vishnu, as when he described the dance of Siva and the

*I shall deal with this aspect of Arunagirinathar's work at length on another occasion.

grace of Skanda. He reveals an intimate acquaintance with Vedanta literature and his hymns expounding pure Advaita echo the majesty and appeal of the Upanishads. In fact some of the grandest Upanishadic expressions are incorporated *verbatim* in a number of his poems. He says in a song that the Lord Himself in the guise of a Brahmin interpreted to him the meaning of the Mundakopanishad, and he makes loving references about the Bhagavadgita which show what a tremendous hold the Lord's Song had on his heart :

'பத்தற்கிர தத்தைக் கடவிய
பச்சைப்புயல் மெச்சித் தருபொருள்'...

and 'பற்குனனை வெற்றிபெற ரதமூரும்
பச்சைநிற முற்றபுய லச்சமற வைத்தபொருள்'

etc.........

But like the rest of the great religious teachers he found that the abstract conclusions of Vedanta have no definite reality for the ordinary individual and hence powerfully advocated Saguna upasana and the path of love or Bhakti, stating his case irrefutably in the verse :

வேலே விளங்கு கையான் செய்ய தாளினில்
வீழ்ந்திறைஞ்சி
மாலே கொள விங்ஙன் காண்பதல்லால் மன
வாக்குச் செய
லாலே யடைதற் கரிதா யருவுரு வாகி யொன்று
போலே யிருக்கும் பொருளை யெவ்வாறு புகல்வதுவே.

In his songs of this type, he soars to heavenly heights and has made immortal contributions to the literature of the Bhakti cult. There is no doubt that he was a Yogin, though he seems to have abandoned the yogic method of approaching the goal at some stage of his career, and his சித்துவகுப்பு is a wonderful poetic narration of some phases of practical yoga. Another not very well known aspect of his works is his interpretation of the mystic elements and the symbolism of the Hindu religion. His exposition of the meaning of Shanmukha, of the cosmic dance of Siva, and his significant description of how Skanda embraced Valli uttering the sacred syllable OM (meaning the merging of the jivatman into the Paramatman) all indicate what a wide field for careful research lies in this direction.

It is indeed a matter for rejoicing that various organisations, Sabhas and Sanghams, have now arisen in various parts of the Presidency for the propagation of Tiruppuhazh, and it is hoped that they will do construtive work in the shape of unearthing the unknown hymns of Arunagirinatha, and carrying on propaganda in their cause and otherwise.

I cannot close this short sketch of Sri Arunagirinatha's work better than by quoting the following magnificent tribute paid to him by Thayumanavar, one of the greatest of Tamil Saints :—

'கந்தரனுபூதி பெற்றுக் கந்தரனுபூதி சொன்ன
வெந்தையருணாடி யிருக்கு நாளெந்நாளோ',

and again

'ஐயா வருணகிரி யப்பா வுனைப்போல்
மெய்யாக வோர் சொல் விளம்பினர் யார்—
வையகத்தோர்
சாற்றறிதென் றேசற்றார் தன்னையாய் முக்கணெந்தை
நாற்றிசைக்குங் கைகாட்டினான்'.

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University Lectures on Indian Music

ISAI ANBAN. N.S.R.

It is surprising that the Madras University, who usually choose as lecturers men of the type of Sir P. S. Sivaswami Aiyar, and Sir Jehangir Coyajee, who are specialists in their subjects, should have blundered grievously with regard to music. Students and the public interested in music are now agreed that the one quality of the University lectures in music is the amazing bankruptcy in scholarship revealed by them. Surely text-books will lead to intellectual suicide, when their contents are made the subject matter of what are labelled and advertised in the news papers as University Lectures. Mr. Sambamurti's record, stands on a footing with that of Mr. M. S. Ramaswami Aiyar. The University, in its new born zeal for music, engaged two lecturers to speak on theory simultaneously, though unwittingly they put in one cage two birds of the same feather. Mr. Sambamurti gave the audience his usual well-known stuff about melody and harmony, musical notation, the vibrational ratios for the Srutis, Raga classification, Melakartas with emphatic references to the beautiful mnemonic jargon of Raga, Ragi, Ragu, etc. If a man or woman cannot buy a musical text book, he or she can master its contents by simply listening to Mr. Sambamurti's disquisitions.

Mr. Ramasami Aiyar's performances were glorious: he out Sambamurtied Sambamurti. Both of them swear by text books, but Ramasami Aiyar, would, like an expert cook add a pungent flavour of originality to the exposition. But too many a cook-spoils the broth, and the broth in this instance was no exception. His first lecture on the origin of music reminded us of the 1st Chapter on genesis in the Bible. But his interpretion of anahata music as nature-made and hata music as man-made music is held by savants to be wrong. For one thing the phrases 'nature made and man made' are not elegant. Then his equation of anahata music with music in its most ancient aspects *viz.*, the wailing of the waves etc., is a fundamental mistake, resulting from an ignorance of the literature on yoga, which lands him in a bog of blunders. As regards his retailing various theories concerning the origin of music *viz.*, Darwin's sex theory, Spencer's speech theory, Harrison's Anthropological theory, and 'many other theories', I have to say, that though Mr. Aiyar is fond of such catalogues, their explanation only amounts to an account of the odds and ends lying scattered in an old curiosity shop, and people living in the twentieth century will be benefited rather by paying attention to what has a bearing on present-day practice.

In the inaugural lecture, Mr. Aiyar pointed out to the students in the gathering that the University lectures were instituted for the purpose of equipping them with theoretical knowledge in addition to practical training in music. If any one asked them whether the music of to day is progressive or not, without theoretical drill, the lecturer said, they might sing a song and stop with that. He sang 'Koluvaiyunnade' in illustration, and, well, the argument staggered me. To avoid all such untoward happenings, he gave a list of 18 books, including his own publications of Svaramelakalanidhi and Ragavibodha.

In his subsequent lectures my worst fears concerning his method of presentation were realised, I found that he began to make capital use of his L. T. training and that the teacher in him had suppressed the lecturer. Nothing is so dearto the heart of a school master as catechism and dictation. And Mr. Ramasami Aiyar was generous to a fault in spoonfeeding and gave in profusion model questions and answers cut and dried 'to be taken down.' The many half-truths, unproved hypotheses, debatable generalisations and doubtful definitions that form the bulk of the matter which he dictated are too numerous for detailed discussion here, but I shall say that many of his model answers will pass for current coin only if accepted by the generality of savants. Most of his statements which tend to be correct are wornout platitudes or truisms. His interpretation of 'Desi' and 'Marga' is one of his favourite patents, but it remains only a conjecture as yet. His definition of the characteristics of folk music and the difference between Hindustani and Karnatic music struck me as being rather artificial and farfetched. For example, his explanation that 'karnatic music proceeds step by step and Hindustani music tends to proceed by leaps,' is hard to swallow. It was in his 4th lecture that my astonishment reached its climax; for though he was to speak on the

'music of the mediaeval age.' I was not prepared to hear his recitals of his own introduction to his edition of 'Svaramela kalanidhi. Every writer is of course entitled to hold his own opinions, but in this instance I could not help feeling that the attempt to dig out fossils from the dead past and make them live in the present, is, to say the least of it, misguided. Having heard his lecture I was convinced that Mr. Ramasami Aiyar has in him the makings of a tolerable coach, but I believe that the University has better uses for its money than the holding of antiquarian discourses and the parade of attenuated pedantry.

To continue the review, it was rather in his lecture on 'the 16th century music' that he let his pseudo-originality out of the bag. But I could not reconcile myself to the use in the lectures of the language of the zoo and the circus-like 'breaking loose' which is as bad as 'running amok' when applied to a musical writer. Ramamatya is evidently Mr. Aiyar's hero, but he certainly did not 'break loose' from Sarngadeva's system. It was the blessed principle of Lakshya that did the trick, and changed the face of the art. Again Ramamatya did not 'discard the ancient Grama—Moorchana system to quote Mr. Aiyar. It was musical practice which had outgrown the grama system and Ramamatya could not escape or overlook this inexorable fact. In making tall claims, Mr. Aiyar is asking for his pet more than what is his due.

Poor Somanatha suffers at Mr. Aiyar's hands: he also 'broke loose', only twice, suffered from a 'fit of originality' and also a 'kind of aberration', and 'out—Sharngadaved Sharangadev,' but barring all this Mr. Aiyar says that his merits were of a high order; though with all those merits, he is condemned by Mr. Aiyar to play second fiddle to the immortal Ramamatya.

According to Mr. Aiyar, Venkatamakhi also revealed a naughty tendency 'to break loose', and to boot, was guilty of inconsistency. Mr. Aiyar made a lusty attack of wordy cudgelling against Venkatamakhi's 72 melakartas, and put before the world his patent of Laghumelakarta, which is nothing but wiping off the slate all the difficult scales among the 72. Mr. Aiyar claims laurels for this achievement, but he must know that there are other claimants, including pipers and pseudo-critics, for similar honours. Better brains than his have tried ineffectually to pick holes in Venkatamakhi's scheme, but the 72 scales are not destined to die at the hands of critics like Mr. Aiyar.

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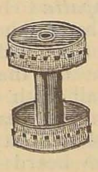

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MADRAS SANGITA SABHAS

RASIKA RANJINI SABHA, MYLAPORE.

I

5th, November, 1933.

KESAVA BHAGAVATAR of Madura ... *Vocal*
Anantarama Aiyer of Parur ... *Violin*
Venu Naiker of Madras ... *Mridangam.*

Ever since gramaphone recording received an impetus to widen the range of its subjects so as to cover not only amateur but also expert music, the Sangita Sabhas of Madras have apparently resigned their esteemed privilege of searching out and pulling up to light new musicians who show some mettle, into the hands of the recorders and have been meekly content to accept the latter's list of "eligibles" as an useful guide for all practical purposes. Thanks to the numerous new fangled gramaphone companies which have thus constituted themselves a selection board, the music sabhas of Madras are incidentally guaranteed an unfailing rotating staff of performers. Mr. Kesava Bhagavatar is one of those young musicians of promise who having despaired of wooing the public ear by direct courtship do at last succeed in taming the shrew by vicarious overtures. But Kesava Bhagavatar mounted upon the furrowed revolving disc and pierced by the tøp of the needle is not the same Kesava Bhagavatar installed bodily on a platform, looking most placidly in his element even though he is appearing before a Madras Sabha for the first time, with his dubiously twinkling pair of ear-rings and extravagantly lace-bordered *duppatta* to boot. It was very lucky for me that I had not heard Kesava Bhagavatar through the machine before I heard him in person; for then I would have gone into the hall with ears stuffed with fine cotton from the nearest dispensing ~~office~~. Or rather I should say it was unlucky for me not to have heard him through the machine before I went to the Sabha; for I missed the passing thrills of an agreeable surprise instantaneous with the sounding of the higher octave-Sadjam by the Bhagavatar preparing himself to begin the performance. The gramaphone with its inherent vulgar craze for ear-bursting loudness has amplified his voice beyond recognition, as it has done several other voices—alas! poor things!—which have submitted themselves to the monstrous laws of metallic echo for the sake of a few pieces of metal.

Mr. Kesava Bhagavatar is one of the few vocalists who can lay claim to the gift of a voice which least stands in need of imported virtues. It has the tremulous resonance of a thin silver basin struck with a stick. It dissolves like a lump of ~~sugar~~ in the brimming harmony of the Tambursruti. It is hardly distinguishable during its leisurely "stays" at the several svaras from the compounded symphony of the violin and the Tambura. It has an unembarrassed sweep over two full octaves running all through the line with an unfluctuating fragility, volume, width and tunefulness. It is audible, full, and platform-worthy at any point of the range. It is free from nasality, femininity, windiness or guttural obstruction. It possesses the elasticity to swell with the gushing breath and shrink with the retiring one. It breaks into a volley of "Ravais" of *madhyama* or *druta kalas* without the slightest strain. It works out the "brigas" as blithely and neatly as a machine-needle running the thread over a yard of velvet. It delves in, turns and winds with great facility. It has an inherent accompanying "hum" in it which gives it such a sweetness that you can enjoy its harmony even if it were not backed up by a Tambura Sruti and were bereft of a violin accompaniment. It belongs to the genus of Srimati Saraswati Bai's voice by nature, but bears the stamp of the species of Mr. Subbiah Bhagavatar's voice by nurture.

Endowed with such a facile voice, Mr. Kesava Bhagavatar takes to his performing with much ease. He indeed gives the impression of such an easy going, arm-chair attitude, that, an undiscerning member of the audience might never have detected that he was listening to a most scientifically virile course of music during all the hours of the performance. It was quite characteristic of the Bhagavatar that he wore his " Jarigai Kundangi duppatta" over his shoulders through-out the performance, not caring to remove it at the commencement and re-instate it at the conclusion and by adopting such process conform to the respectable tradition of all performers, more famous than himself, from the times of Poochi Srinivasa Ayengar up-to date. As he has no need to shake out the svaras from his stomach, the folded and ironed *angavastram* scarcely slipped from its place!

Mr. Kesava Bhagavatar is a type of musician who does not take you by surprise and sets you nodding. Your hands are never raised for clap. He does not sing in a spirit of demonstrativeness. He enjoys his singing and you enjoy hearing him; and until the performance is over, you do not realise pointedly that you have gone through the performance with exquisite relish.

Mr. Kesava Bhagavatar as a practical artist combines the oldest and the latest modes of singing, with his characteristic elusive subtlety which scarely undergoes detection except by a trained "detective". You can hear from him the exquisitely catchy styles of the latest fashionable theatre-artiste as well as the faultless delicacies of the traditional manner, so harmoniously blended that you feel they never could have been at variance.

Apparently with a view to further facilitate a facile musician the Rasika Ranjini Sabha took it into its head to print a programme of the items of the performance. It has not adopted this proceedure, if I remember right except on one occasion, since its inception. The *Rasikas* do not generally sacrifice their taste to fashion-mongering and do not eagerly seize at innovations for the sake merely of novelty. A printed programme mechanises an art the main charm of which lies in its spontaneity and unexpectedness, in the moment of suspense followed by relief and in the apparent lack of design in the ordering of the events for the day. A printed programme ties down the hands of the singer, who, if sensitive and emotional, bears the fetters with evident uneasiness or it makes him sink to the dull level of methodicity, if he is practical and matter of fact. Perhaps it is expected that it will serve as a guide to the audience. My short answer is that it is a superfluity so far as the enlightened hearers are concerned and little better than a scrap of paper as regards the ignorant—nay, even injurious if perchance a printers' devil puts wrong notions into the latter's mind. And, if at all a guide, what is the guidance ensured by it?—என்னக—நீலாம்பரி—ஆதி—what does this convey to your intelligent mind? If the organiser wants to do something really useful, let him print the kritis with svaras in extenso, translate them in the vernacular, furnish critical and historical information about the composers and so on. Anything short of it is neither educative nor enlightening and can be rated at nothing higher than a flaunting frivolity. The one purpose which this kind of a programme serves is to announce to the knowing, beforehand, what the next item is; and by such officiousness it bids fair to rob music of the charm of freshness, and unexpectedness, assists the formation of preliminary unwarranted notions, and spoils the whole sport by tempting you to rummage the programme for names while you ought to be kept eagerly and piously waiting for what is still in store for you. A printed programme breaks the spell of suspense, dethrones imagination and disarms spontaneity.

But the programme was "subject to alteration" and Mr. Kesava Bhagavatar must be congratulated upon his venturing to add to the list which already weighed heavily on him, one more *kriti*, namely *Ramabhirama* in *Dhanyasi*.

Mr. Anantarama Iyer, ~~kinsman~~ [brother?] of Mr. Paroor Sundaram Iyer, is a young violinist of great promise and it lies to the credit of the Rasika Ranjini Sabha that it has the keen eye for perceiving merit in the making.—*Raktila.*

II

KATHAKALAKSHEPAM: SRIMATI SARASWATI BAI:

Sri Rama Pattabhishekam;
12th November 1933.

Srimati Saraswati Bai, as it is well-known to the public, is a pioneer Lady Bhagavatar and the model for at least half a dozen other ladies who have since taken to the profession. She possesses, as every pioneer in any field must possess, some uncommonly pronounced gifts of nature which surge up insistently for self-expression. Undoubtly the two conspicuous gifts which qualified her for her chosen profession were, a voice with an enrapturing harmony inherent in it and an un-exceptionable musical talent. Further more, she was especially marked out for success in this rather semi-histrionic art of Kathakalakshepam by her capacity to blend into one whole aesthetic presentation, the word, the gesture which suggests or rather follows the sense of the word and the music which envelopes the word in ecstatic tunes.

Srimati Saraswati Bai has taken pains to acquire a mastery over the peculiarly elusive northern airs which are generally familiar to us only through a few Hindustani songs. She makes it a point in her performances to elaborate such airs as often as she has occasion to indulge in such a diversion.

In regard to the subject matter of her Kathas she scrpulously retains the traditional purity and never mishandles the same with a view to canvassing its moral bearings in support or otherwise of a creed or notion of a modern get-up.

If one wants to hear certain strangely fascinating tunes which are peculiar to the Harikatha music as distinguished from the platform—or theatre—music, one must not let go any opportunity of attending her Kalakshepams. Such tunes are the best fitted for an emotional appeal; they are chiefly in Mahratti, inventions of the Bhakti lyricists of old. Modern Bhagavatars seem to love their own improvisations better than those inspired songs of the Bhaktas and do not hesitate to let them slip out of memory by leaving them out of use. We need hardly say what kind of poetic and musical merit such drab improvisations can claim for their share.

Besides this, Srimati Saraswathi Bai lays into contribution a mass of literary stock from about three or four vernaculars and from Sanskrit, in order to embellish her exposition of a katha. She quotes from Telugu and Sanskrit; from Maharatti and Kanarese; and articulates these languages with faultless purity in regard to accent and pronunciation.

As a story-teller, she indeed depends upon what she has assiduously learnt at the rehearsals in the presence of her learned instructor, but that should not detract anything from her performance, as she has acquired considerable mastery over her material by dint of long experience, through a brilliant and unbroken career of not less than twenty years. She has held her field with unvarying success as a contemporary of the greatest masters of the art of Kalakshepam like Panchapakesa Sastriar and Soundararaja Bhagavatar among the dead and Mr. Muthiah Bhagavatar and Chidambara Bhagavatar among the living. The other day the audience that assembled to listen to her in the Rasika Rangini Sabha was unprecedented in strength.

We wish her many more years of strenuous devotion to the edificatien of the art of Harikatha Kalashepam.—*Raktila.*

8

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Abhinava Thyaga Brahmam!

By Thyagaraja Dasa

WHILE dealing with the general question of musicians' titles in the pages of this journal some time ago, Bhavuka made only a very brief reference to 'Abhinava Thyaga Brahmam' without giving any exhaustive analysis of it, presumably because at that time this title did not obtrude itself before the public in the Press or on the platform and it even looked as if it was receding from the public eye preparatory to its final and permanent disappearance altogether. But the activities of certain persons in connection with the inauguration of a new music conference in Madras tend to show that it threatens to make its reappearance in public either in print or otherwise, and this is my only excuse for reopening this vexed question in this issue. I do not want to rake up past incidents except to the extent absolutely necessary and if I draw attention to this matter at all, it is only with a view to appeal to the organisers of the new conference to profit by the mistakes of a previous music conference.

It is now more than nine months since the solitary session of the so-called All-India Music Conference at Kumbakonam distinguished itself by seriously conferring this astounding title on Mr. C. R. Srinivasa Ayyangar who is known to the public more as a newspaper critic and reviewer than as a practical musician or vidwan of any recognised standing and popularity or as a composer of new types of Kritis. The conference itself, a packed *ad hoc* body which, from its restricted membership inadequate publicity of the agenda and its carefully selected personnel, seemed to be more a mutual admiration society than a representative and responsible deliberative assembly, would appear to have been specially improvised for this particular purpose (conferment of this title) as was sufficiently indicated in the concluding address of the president. Several eulogistic speeches were made recounting the extraordiary qualifications of the lucky gentleman selected for this unique honour most of which, even if they were true, were certainly irrelevant so far as the particular title was concerned. It did not strike these learned pandits that they have to show in the gentleman of their choice something in common with Thyaga Brahmam in the matter of achievement and eminence in music life, if they expect the discriminating public to be convinced of the appropriateness of this extraordinary tittle.

To realise the magnitude of the blunder committed by this conference it is enough to understand the correct meaning and significance of the expression 'Abhinava Thyaga Brahmam'. Literally speaking, 'Abhinava' means 'very new' and Thyaga Brahmam is Thyagaraja, the saint-composer of Southern India, the maker of modern music whose Divine melodies are appreciated by everybody. So that, in popular language, this expression would mean 'Modern Thyagaraja', and if it is prefixed to the name of any person as a title, it would imply that that person is of a type similar to Thyagaraja as a saint, a creative artist and an inspired composer of new original popular melodies of the devotional variety. That is the correct significance of this title and I leave the reader to freely judge for himself how far Mr. Ayyangar deserves it; he would indeed be a bold man who can say that he is equal or is even a distant approach to the great Thyaga Brahmam. The experts of the Kumbakonam conference no doubt seem to have attempted to give out a novel interpretation of the title by saying that it does not imply the greatness of Thyagaraja but only that the recipient is a capable musician and vidwan and a learned expounder of Thyagaraja's kritis. The absurdity of this position is too patent to need any argument, for according to it, every capable Telugu-knowing musician will have to be hailed as 'Abhinava Thyaga Brahmam', every Ramayana Sastry as 'Abhinava Valmiki' and all commentators of the Bhagavad Gita as 'Abhinava Srikrishnas'. A more amusing aspect of this comedy of blunders is that the learned donee himself seems to have successfully steered clear of all these inconvenient situations by cleverly taking shelter under the safe plea that it is not for him to reject an honour so spontaneously offered, whatever may be the public opinion as to his deserts.

How far the conferment of this title is supported by the music loving public would be clear from the protests which appeared and are still appearing in the Press, both serious and comic. A Music conference in

the north passed a unanimous resolution condemning titles with which the names of worshipped saint-singers are associated. If in spite of these opinions, any die-hard has still the hardihood to assert that all this is not of any real value but it is only the pandits that can pronounce a valid opinion on this matter, I would advise him to make a diligent search among the archives of the Music Academy which had occasion to call for opinions recently from vidwans on this very subject; and if as a result of the search which is likely to be very edifying, he finds any surprising revelations which may come as a rude shock to him, he will do well to discreetly keep the truth to himself. Finally one is tempted to think that this Kumbakonam conference deserves, after all, a place in the history of South Indian music for at least demonstrating to future generations the force of the saying that truth is stranger than fiction. For, if a century ago any imaginative writer of fiction had taken into his head to bring out a story in which a mere learned vidwan is stated to have been acclaimed by musicians as the avatar of the great Thyga Brahmam, he would probably have been laughed out as a lunatic.

These are in brief the facts relating to this high sounding title, and I have ventured to bring them before the public in view of the active interest being taken by some separationists in the inauguration of the South Indian Music Conference. I would only request the zealous enthusiasts of the Indian Fine Arts Society under whose auspices this new conference is going to take place, not to allow themselves unwillingly to be stampeded into a programme of indiscriminate titles which may be brought before them for adoption.

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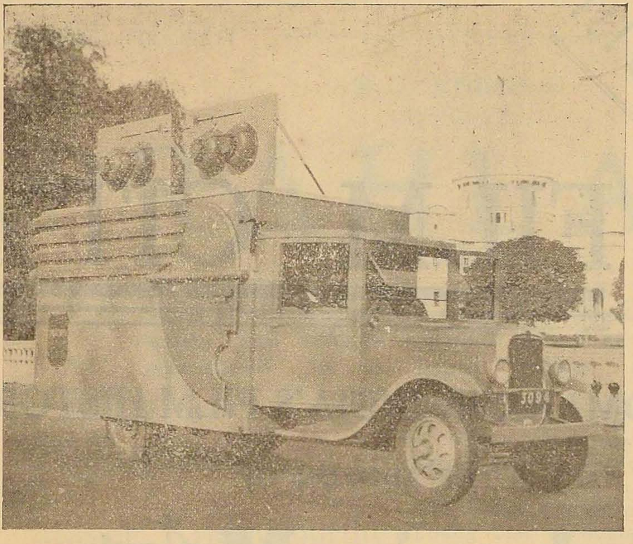

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